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POPULAR POETRY OF THE BALOCHES

BY
M. LONGWORTH DAMES, M.R.A.S.
INDIAN CIVIL SERVICE (RETIRED)

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PREFACE

IN bringing the Popular Poetry of the Baloches to a conclusion and laying before the Public the result of many years' labour in collecting, transcribing and translating the ballads and verses here set forth, I have the greatest pleasure in acknowledging the action of the Folklore Society in issuing this book as the Annual Volume for 1905, and in thanking the Council and the Society for giving me the opportunity of publishing a work of this kind, which necessarily appeals to a limited public.

My sincerest thanks are due also to the Royal Asiatic Society for its assistance and co-operation, without which it would have been impossible to include a complete collection of the original texts from which the English renderings are made.

Without these texts the translations, the value of which depends mainly on the correctness of my interpretations, would have lost much of their value.

To both Societies I now express my heartiest thanks for their kindness.

M. L. D.

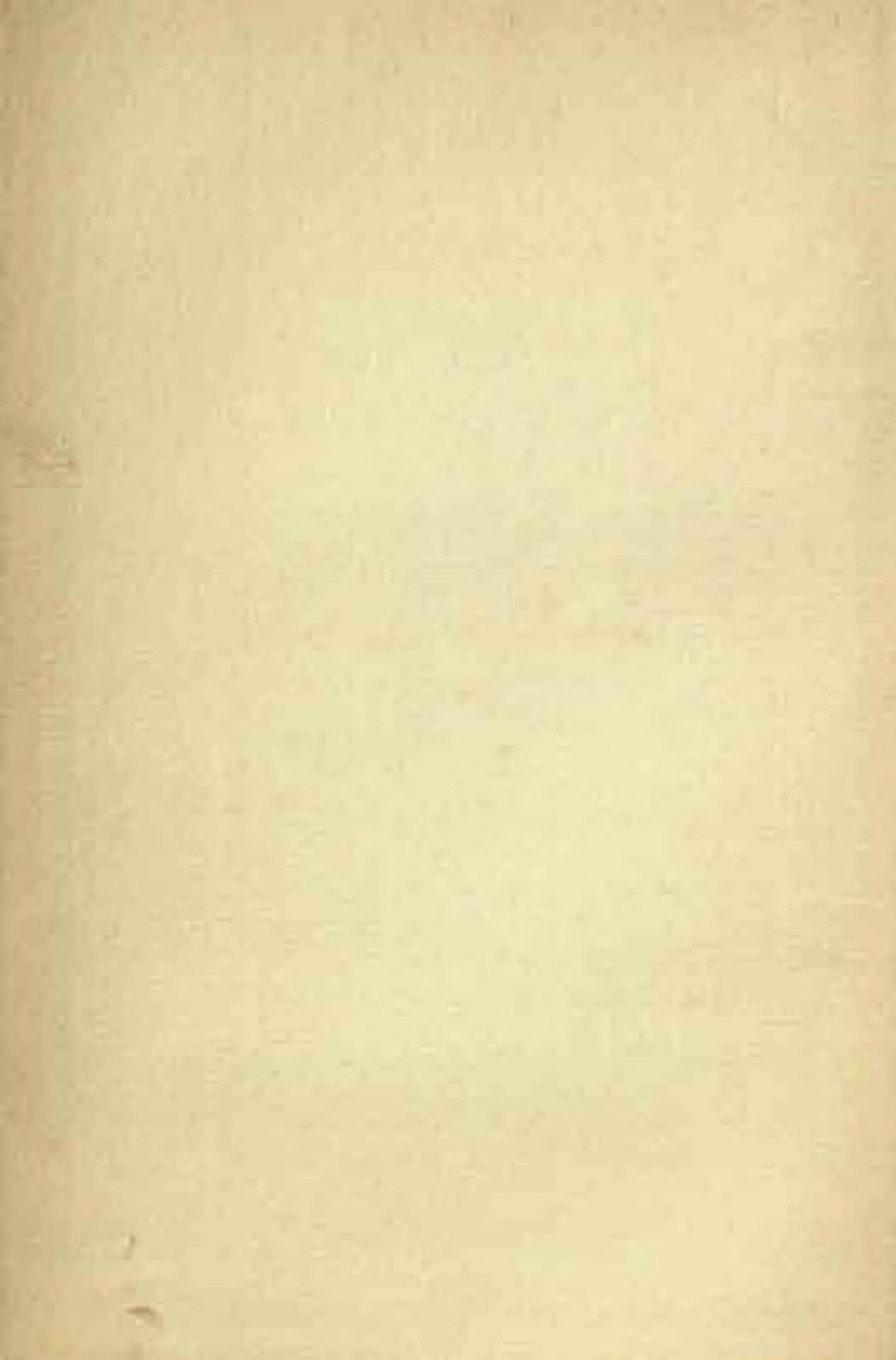


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ERRATA.

Page	line	
xxi.	29	Between lands and Sibi, insert 'of.'
xxi.	6, 7	Omit 'with slight variations.'
5.	44	For <i>Chaušsar</i> read <i>Chanšsar</i> .
10	Note 3	For <i>lilo</i> read <i>lilo</i> .
51	9	For <i>Qurāns</i> read <i>Qurān</i> .
54	2, 3	After line 2 insert 'The Birds carry burdens for our servants.'
76	Note 2	For XXII. read XXIV.
83	Note 1	Add 'Here, however, <i>Multān Mal</i> may mean "the Champion of Multān."
84	20	For and a thousand read with a thousand combats.
84	Note 4	Add 'See also p. 178.'
88	30	For <i>are</i> read <i>ari</i> .
89	18	
95	28	After <i>Kāch</i> insert 'The Hots in the van seized <i>Chatr</i> and <i>Phuljī</i> .'
97	8	After two insert 'Alive and unhurt you lay down on the ground.'
105	Note	For XXXI. read XXXIII.
177	Note	For XVII. read XVIII.

INTRODUCTION

§1. SOURCES AND ORIGINS.

THE existence of Balochi poetry may be said to have been unknown until Leech published some specimens in his 'Sketch of the Balochi Language' in the *Journal of the Asiatic Society, Bengal*, in 1840. Unfortunately, owing to misprints and misspellings, these poems have been found very hard to decipher, and contributed little to our knowledge of the subject. In the present collection I have ventured to give them in an amended text, reading them in the light derived from the study of similar verse. Nos. XXI. 1 (b), XXIV. and XXXVIII. (2) are taken from Leech, and in Nos. XXII. and LII. his versions have been used in collation with others.

After Leech's death no attention seems to have been bestowed on the subject for many years. In 1877 Sir R. Burton, in his *Sindh Revisited*, gave translations, without original texts, of three ballads, of which one (No. XXI. 1 (b) in this collection) was borrowed word for word from Leech without acknowledgment, and another was an extended version of 'Īsā and Bari (No. LII.), also given by Leech. The third ballad will be found in Burton's book (*Sindh Revisited*, ii. 168). I do not reproduce it here, as it is doubtful whether Burton had any real acquaintance with Balochi. With this exception, I believe that after Leech's time no attempt was made to reduce to writing the poetry of the Baloches until I began to do so in 1875, and obtained many poems

during the next few years at Dera Ghāzi Khān, Rājanpur, Sibi (Sēvi), and in the hill country of the Lēghārīs, Gurchānīs, Marīs, and Bugtis. Some of these were published with translations in 1881.¹ Brāhim Shambānī, Khudā Bakhsh Mari Dōm, and a Lashārī Gurchānī contributed the greater portion of these, and some were repeated to me by the headman of the Ghulām Bolak Rinds at Sibi. Afterwards the greater number came from Ghulām Muhammad Bālāchānī, Bagā Lashārī, and Bagā Dōm. Brāhim Shambānī, Panjū Bangulānī, and Jiwā Kird repeated to me their own poems which are given here. A few poems (without translations) were included in my *Balochi Text-book* (1891), and a few (with translations) were embodied in 'The Adventures of Mir Chākūr' which I contributed to Sir R. Temple's *Legends of the Panjāb*. I continued collecting until I finally severed my connection with the land of the Baloches in 1896, but with the exceptions above mentioned none of the poems have been printed. I have now included all the poems, and have carefully revised the text and translations of those already published. Since I left the country another collector, the Rev. T. M. Mayer, has taken up the work, and has printed the result in pamphlet form.² Mr Mayer has kindly permitted me to make use of these materials, and I have given them in full where I had no other versions of the same poems. Where I had versions taken down by myself (or in two cases derived from Leech) I have collated them, and have often been able to frame in this way a more satisfactory text than could be derived from any one version. I have followed the same course when I have found among my own notes

¹ In my 'Sketch of the Northern Balochi Language' (Extra No. of the *J.A.S.B.* 1880).

² Partly at his private press, Fort Munro, and partly at the Sikandra Orphanage Press, Agra; 1900 and 1901.

more than one version of the same poem. For the translations I am myself responsible throughout, as I considered Mr. Mayer's translations too literal to be useful except to students of the Balochī language, but I found them of great value in arriving at the correct meaning of the poems, often by no means an easy task.

Besides my own collections and those of Lieut. Leech and Mr. Mayer, the only contribution is taken from R. B. Hētū Rām's *Bilūckī-nāma*,¹ whence come the poem of Doda, No. XVIII. (1), and another used in collation in No. IX. The prose legend of Pir Suhri is also derived from this source.

In all poems, or prose narratives, taken down by myself, I have carefully recorded the actual words of the narrator. The source of each poem is indicated in the prefatory note which precedes it.

It will be noticed that the whole body of poems given in this volume belongs to the Northern variety of the Balochi language. I have not been able to discover any poems in Mekrānī Balochī. They must exist among the tribes of Mekrān and Persian Balochistan, and it may be hoped that some official or traveller who has access to those regions will take the trouble to record some of them before they are lost.

§ II. CHARACTER OF BALOCHĪ POETRY.

The poems thus collected form a considerable body of verse which circulates orally among the Baloch tribes occupying the country which extends from the Bolān Pass and the Plain of Kachhi (the Kachh Gandāva of the maps) through the southern part of the Sulaiman

¹ In Urdu. Published at Lahore, 1881. The English translation by Mr. J. M'C. Douie (Calcutta, 1885) does not contain the poems, but has some additional prose stories, from which the story of Murid (see introduction to Murid and Hānī, No. XXII.) is derived.

Mountains to the plains along the right bank of the Indus in the South Punjāb and North Sindh. The central part of this area is occupied by ridges of barren rock, and intervening valleys scarcely less barren. The Baloches who inhabit it are divided into many tribes and clans; for a description of whom and an account of how they came to occupy the country where they now dwell, I may be allowed to refer to my monograph on the subject lately published.¹ The history of the race is not without an important bearing on the ballads, as will be seen below.

Attached to these tribes are many families of a race known as Doms or Dōmbs, the hereditary bards and minstrels of the Baloches, who are the depositaries of the ancient poetic lore. Through them it has been handed down to the present day with substantial accuracy, though not without variation, as becomes apparent when more than one version of a ballad is available. These Doms are found not only in Balochistan, but also in Afghānistān (where their name takes the shortened form *Dum*), in Persia, and in North-west Indiā (their original home). They generally make use among themselves of some dialect of Sindhi or Western Punjābi, but are, according to their location, equally familiar with Persian or Pashto, Balochi or Brāhoi.

Among the Baloches they are the professional minstrels, they sing the poems in the assemblies of the clans, but are not poets themselves, as they often are among the Afghans.² They are merely the agency for handing down the older poems or publishing the compositions of modern poets, who are in almost every case true Baloches and not men of low or mixed origin, as among the Afghans. It would be undignified for a Baloch to sing or recite

¹ *The Baloch Race*. By M. Longworth Dames, 1904. The Royal Asiatic Society.

² See J. Darmesteter, *Chants des Afghanes*. Paris 1888-90, p. cxciii. § 140.

a poem publicly; so a poet who wishes to make his composition known seeks out a Dom and teaches it to him. Allusions to this practice are frequent in the poems, e.g. in No. XXVII., where the 'sweet-singing Lori' is enjoined to listen carefully to the words of the song. (The name Lori, *minstrel*, the Persian Lûri, is frequently given to Doms in poetry.)

The whole of this poetry is purely popular in origin and form. There has never been in Balochi a literature in the correct sense of the term, and literary influence cannot be detected anywhere, except perhaps in one or two of the love-poems. The forms of Persian poetry which have been the universal standard, even of popular poetry, in Afghanistan and Musalmān India, are not to be found here. There are no *ghazals*, no artificial arrangements of poems in *divāns*, none of the pedantry of Persian prosody. As in form, so in substance, Balochi poetry is simple and direct in expression, and excels in vivid pictures of life and country, which it brings before us without any conscious effort at description on the part of the singer. As might be expected in a parched-up land, where water is scarce and rain seldom falls, the poets delight in describing the vivid thunderstorms which occasionally visit the mountains and the sudden transformation of the country side which follows a fall of rain. The heavy atmosphere laden with dust and haze is transformed into one of transparent clearness and inspiring freshness; the brown mountain-side is covered in a few days with a bright green carpet, the dry watercourses become flowing streams, waterfalls leap from the heights, and every rocky hollow holds a pool of fresh water. The shepherds, armed with sword and shield and matchlock, stride along singing in front of their flocks marching to the upland pastures from the parched and sweltering lowlands, and the women join in bands and wander about alone in the hills, free from male

molestation, as is described in Dostên and Shirên (XLI.). So this season is to the Baloch poet what the summertide was to the old English bards who sang of Robin Hood :

'In somer when the shawes be sheyne
And leves be large and long,
Hit is full mery in feyre foreste
To here the foulys song.'

Vivid scenes of war and rapine are common, and the characters of the actors are sharply defined and brought out in their actions and speeches.

The names of the authors of the poems are preserved in the majority of cases owing to the custom of reciting the name and description of the author with the subject of his song as a preface to the actual singing of the poem. This preface is treated as an integral part of the poem (as in the case of some of the psalms of David or Asaph) and is never omitted by a properly trained Dom, although in some of the poems in this collection (collected from non-professional reciters) it has not been recorded. In this point Balochi poetry differs from popular poetry generally, as usually the author of any particular ballad or song is not known; and in any case the personality of the author is not a matter of importance; the true ballad is impersonal. To a certain extent Balochi poetry shares this characteristic with that of other nations: a general similarity of style and treatment runs through a whole class of ballads or songs, and epithets and phrases are repeated over and over again; there is a conventional dialect and phraseology which every author must follow.

In spite of this, however, there is a much stronger personal element than is usual in ballad poetry. It would not be correct to say here, as has been well observed with regard to the English and Scottish ballads: 'Not only is the author of a ballad invisible

and, so far as the effect which the poem produces on the hearer is concerned, practically non-existent, but the teller of the tale has no rôle in it. . . . The first person does not occur at all except in the speeches of the several characters.¹

These words could not be applied to many of the poems in this collection, in which the authors are themselves actors, and speak in the first person. This remark applies especially to the following poems:

No. XI. Containing the five poems exchanged between
Chākūr and Gwabarām.

XIII. Poems of Chākūr and Jārō.

XIV. The song of Nodhbandagh.

XVI. Shāhzād's ballad of the conquest of Dehlī.

XVII. The eight poems of Bijar, Babar, and others
regarding the war between the Rinds and
Dodāis.

XVIII. (2 and 3) The poems of Bālāch.

XIX. Rēhān's lament.

XX. Bivaragh's elopement.

It also applies to some of the later war ballads. These poems are full of satire and invective; they are believed to be the actual utterances of the celebrated leaders whose names they bear, and I can assign no good reason for refusing credence to this belief. The personal feeling is so strong, and the allusions to contemporary persons and events long since forgotten are so numerous, that it is difficult to account for these poems on any other theory. The language, as I show elsewhere,² lends support to this view. It may be held, however, that these personal poems are not 'ballads' in the strict interpretation of the term; and, if the word 'ballad' necessarily implies a story, it

¹ Cambridge Edition of *Child's English and Scottish Popular Ballads*. London, 1905, p. xi, Introduction.

² See Note, vol. II. p. 180.

is true that they do not always answer to the test. Nevertheless, in form and language they belong to the same class as the true ballads, and it is not possible always to draw a hard and fast line of demarcation between what is a ballad and what is not. These poems form an important part of what may be called the heroic or epic poetry, equally with the purely narrative ballads, and the long speeches and invectives put into the mouths of the heroes of the *Iliad* and other primitive epics must have been derived from originals of this description. In considering poetry intended for recitation to an audience already familiar with all the events of the story, it must be remembered that the verses containing or believed to contain the actual words addressed by a hero warrior to his adversaries are quite as important as the purely narrative poems. One class cannot be dealt with apart from the other, and I prefer to use the word ballad in a sense wide enough to cover both.

These poems bear a strong resemblance to the older parts of the *Poema del Cid*, in which there is a similar strong personal element. The Cid poems are less primitive and have been more subject to literary influences than the heroic ballads of the Baloches (although in actual date they are older), and there is no part of them as they stand which can be attributed to the eleventh century, when the Cid lived; but the resemblance is still considerable, and we may well believe it would be still stronger if we had before us the original songs from which the existing Cid ballads are derived. The purely narrative ballads which deal with the old wars in an impersonal style are probably somewhat later than those referred to above, but many of them no doubt go back to a period not long after the events dealt with.

§ III. CLASSIFICATION OF POEMS.

The whole body of poetry here set forth may be conveniently considered under the following heads :

1. Heroic or epic ballads dealing with the early wars and settlements of the Baloches.
2. More recent ballads, mainly dealing with the wars of tribes now existing, and other tribal ballads.
3. Romantic ballads.
4. Love songs and lyrics.
5. Religious and didactic poems.
6. Short poems, including lullabys, dastānaghs, and rhymed riddles.

1. The first class includes the poems numbered from I. to XXII. (forty poems in all), and comprises ballads of both the classes alluded to above in § II. These form the oldest and most important part of the traditional lore of the Baloches. The central event dealt with is the war of the Rinds and the Lashāris, and some ballads refer to the events leading up to or following this war, and to the war of the Rinds and Dodāis. Briefly the argument may be stated as follows :

The Baloches formed one body, divided into several tribes, of which the Rinds and the Lashāris were the chief. A great movement of the race took place, which led to its descent into the plains of India by the Bolān, the Mullāh, and other passes, and the occupation of the lands Sibi (always called Sēvi), Bāgh, Shorān, and the plain of Kachhi generally. Here they soon began to quarrel, and a rivalry sprang up between Mir Chākur, chief of the Rinds, and Mir Gwaharām, chief of the Lashāris. The principal cause of the feud was a lady named Gohar, who was beloved by Gwaharām, but rejected his suit and took refuge with Chākur, who also loved her. About this time a horse-race took place, in which Rāmēn Lashāri

and Rēhān Rind backed their respective mares. Rāmēn by right won the race, but the Rinds falsely awarded the victory to Rēhān. A party of Lashāris then went off and slaughtered some of Gohar's young camels. She attempted vainly to conceal this from Chākur, who vowed revenge. Bivaragh, a leading Rind, tried to restrain him, but his cousins, Mir-Hān and Rēhān, and the fiery Jāro urged him on, and the Lashāris were attacked in the Mullāh Pass. The Lashāris were supported by the Nuhānis, under their chief Omar, who is held up as a pattern of liberality. Among the Lashāris the leading men were Nodhbandagh, Gwaharām's old father, proverbial for his wisdom and generosity, Bahār, Bijār, Rāmēn and Bakar. In the battle the Rinds were defeated and Bivaragh and Mīr Hān were killed. Chākur himself was saved by Nodhbandagh, who mounted him on his mare Phul and let him escape out of the battle. Bivaragh's elopement with the King of Qandahār's daughter and his appeal for help to Gwaharām rather than to Chākur belong to a period before the feud began.

Chākur took refuge with the Turks, that is with the Mughals of Herāt and Kandahār, and finally obtained their alliance in spite of bribes sent by the Lashāris and the severe tests he had to undergo. The war went on for thirty years, and ended in the destruction of most of the Lashāris, and the emigration of Chākur to the Panjāb, followed by most of the Rind clans.¹ The Rinds of Shorān and the Maghassī Lashāris of Jhal still continued in Kachhī. Chākur and his son Shāhzād formed an alliance with the Langāhs of Multān, and afterwards with the Mughals under Humāyūn, joining in the attack on Delhi (XVI.). Many clans refused to accompany him,

¹ The Lashāris seem to have allied themselves with the indigenous tribes of Sindh, the Sammās and Bhattīs, to counterbalance the alliance of the Rinds with the Turks. Gwāharām (XI. 3, l. 10) threatens to bring these tribes from Thatta.

and recrossed the Indus under Bijar, where they fought with the Dodāis, already established there under Sohrāb Khan (XVII.). The only episode dealt with in Part I. which is unconnected with what may be called the Chākūr Cycle is the story of Bālāch (see prefatory note to No. XVIII.).

The characters of the chief actors in this epic story stand out clearly throughout the ballads. Chākūr himself is brave, generous, and rash, but with some of the failings of a semi-savage. He entices away Hānī from Murīd by unfair means, he provokes Jāro into killing his own son, and Haddeh, Chākūr's brother-in-law, and then taunts him with what he has done. He does all this simply to test whether Jāro will keep his oath to kill any one who touches his beard. On the other hand he behaves with magnanimity in the matter of the Lashārī women taken prisoners by the Turks and towards Haibat when the latter took possession of his camels. He is still looked upon as the ideal Baloch chief, and his exploits are magnified by modern legends into something miraculous, but in the ballads there is no mixture of the supernatural; the events described are such as may actually have happened. Nodhbandagh is the Baloch type of generosity, and sets forth his views in characteristic fashion in No. XIV., which is widely known and often quoted. He acts the part of a chivalrous old man and saves Chākūr's life in the battle because of a charge laid upon him by his mother in childhood. Later legend has connected miraculous events with his story as well as Chākūr's, and his name, which means 'the cloud-binder,' would seem to have been possibly derived from some forgotten mythology. Mīr Hān and Jāro are fiery, impulsive Baloch warriors, impatient of restraint, and eager for revenge, while Bivaragh stands out as the man of honour and good counsel, who tried to restrain Chākūr from following the advice which led to such a disastrous

result. Shāhzād, Chākur's son, appears rather later in the story as a gallant leader in the attack on Dehli, and a man of mystical and religious character. Later legend attributes his birth to a mystical overshadowing of his mother by 'All.

There is no independent historical evidence regarding the thirty-years' war between the Rinds and Lashāris, although there is some regarding the alliance with the Turks under Zunū, that is, Zū'n-nūn Bēg Ārghūn, and also regarding the rivalry between the Rinds and the Dodārs under Sohrāb Khān, and of the alliance between Chākur and Shāhzād and the Langāhs of Multān. The other actors in the drama are not to be found in written history; nevertheless, as the Baloch legend is supported by history wherever it is possible to test it, it may reasonably be assumed that the whole story is historical in the main, although it has no doubt been freely exaggerated and altered, as is usual when actual historical events are dealt with in ballads, as in the *Poema del Cid* already alluded to, and the English ballads of the *Battle of Otterburn* and the *Hunting of the Cheviot*, which show what various forms the same occurrence may assume in popular poetry.

The oldest ballads seem to be those mentioned above in § II. as the actual composition of certain actors in the story, with which must be classed No. X. (The Bulmats and Kalmats), which probably refers to occurrences anterior to the thirty-years' war. The question of the antiquity of these poems is discussed below in § VI. Of the narrative ballads the oldest seem to be Nos. II., IV., V., VI., and VII., and some of the romantic ballads in Part III. should also be classed with them as regards language. Nos. I. and VIII. do not seem to be quite so old. Rhyme is only occasionally found in the oldest ballads, and becomes more frequent as time goes on.

2. The later ballads found in Part II. are mainly

accounts of inter-tribal wars during the past hundred and fifty years. They vary greatly in age and merit. Some are spirited and fiery, while others are little more than catalogues of warriors. The language is in the main of a later type (although old forms not used in conversation still survive in poetry), and it is often corrupted by the use of a number of unfamiliar words, mainly of Sindhi origin. The metres are more elaborate and varied (see § IV.), and rhyme becomes the rule. Generally one rhyme is pursued through a large number of lines, and a change is made when it is necessary to allow the singer a pause to take breath. This pause is followed by the repetition in a highly-pitched tone of the last line uttered before the pause, and the singer then drops his voice to the pitch in which he has been singing all along, and proceeds with the next passage, generally with a new rhyme. The best of these war ballads are Nos. XXVII., XXVIII., and XXXII. No. XXIII., the Wedding of Mitha, is a poem of a different class, more akin in style to the poems of the early time. The elegy on Nawāb Muhammad Khan (XXXVI.) is the most modern of all. The two poems on Sir Robert Sandeman's expedition into the Baloch Hills, one in Balochi, and one in Jaṭki, are also modern, and are placed here as most akin in style to the war-ballads.

3. The Romantic ballads are placed in a class by themselves, but in style some of them approximate to the early heroic ballads, and judging from the language none of them can be of very recent date. Others, like Bivaragh's love-song, rather resemble the love-songs of the eighteenth century (see 4. *infra*). The language of these ballads is generally clear and simple, and free from the corruptions which abound in some of the later war-ballads and the pedantry of some of the love-songs.

In Lēlā and Majnā the widely-spread Arab story of Lailā and Majnūn is adopted and given a thoroughly

Baloch setting. The picture of Lēlā sitting in her little hut, and going out to the pools of fresh water after a storm in the mountains, is one of great beauty, and is expressed in truly poetical language. This scene with slight variations is found again in Dostēn and Shirēn (XLL), and in one of the lullabys (LXII. 3) with slight variations.

Dostēn and Shirēn appears to be a purely Baloch story, and the poetical part of it should take a high rank among love-ballads. Miran's message (XXXIX.) is also a graceful and fantastic poem. Pārāt and Shirēn is evidently an adaptation of the Persian tale of Farhād and Shirīn.

4. *Love-songs and lyrics.*—Under this head I have included all the love-poems which are rather lyrical than narrative in their character, although it is not always easy to discriminate with accuracy between the two classes. I have placed Bivaragh's love-song (XXXVIII.) in Part III. and the songs of Sohnā and Bashkalī (L.) in Part IV., but there is a strong resemblance between them. On the other hand some are love-songs pure and simple, while others are tinged with Sūfi-ism, and hide a religious meaning under amatory language.

The most famous Baloch composer of love-songs was Jām Durrak, who lived at the court of Nasir Khān, the Brāhoi Khān of Kilāt in the middle of the eighteenth century. Five poems in this collection are ascribed to him. These beautiful little poems are tender and graceful, but artificial in expression, and evidently follow a recognized conventional code in the imagery and language employed. Yet this seems to be an original development among the Baloch bards, and, although many Persian words and expressions are used, the forms and versification are not borrowed from Persian verse, but are the genuine forms of Balochi poetry. Nevertheless, these poems lack the free and open-air atmosphere of such ballads as Lēlā and Majnā, Dostēn and Shirēn or Miran's love-song;

they do not bring before us the mountain-side, but the bazaars of the towns; and the women who inspire them are not the Baloch maidens in their little huts, but the gem-bedecked courtesans of those bazaars. Bangles and nose-rings and scents of 'attar and musk take the place of the picture of the girl coming out of her four-sided hut to fill her earthen cup with fresh water after a storm. This class of poetry may be compared to the love-poetry of the Afghans, as to which Darmesteter has observed: 'There is always a sound of swinging nose-rings, of gold mohars hanging from the hair of the beloved, the glittering of *tikas* on the forehead, beauty spots on the cheek and chin; there are the complaints of love-lorn mendicants, darvêshes at the shrine of the loved one, hearts pierced by the knife of separation, roasted with grief like a *kabāb* or become *safî* like Indian widows. The store of poetical trinkets has, as we can see, been purchased wholesale in the Indian market, and even in the metaphors of sentiment we are involved rather in Indian than in Persian traditions.'

In judging the Balochî love-verse, however, we find that the bazaar atmosphere is to some extent tempered by a breeze from the desert: the Baloch is not a born townsman, but only a chance visitor, and although his love may be set on a lady of the bazaars, he often draws his images from nature. The clouds, the rain, the lightning, the creeping plants, the flame of a log-fire share the realm of jewels and scents, and show that the author is not a town-bred man.

The verses of Solina and Bashkali are even more conventional than those of Durrak, and are full of the usual Persian imagery, besides being infected with Sûfî doctrines. The other short love-poems (XLVI., XLVII., and XLVIII.) are simple and natural, and evidently come from the mountains and not from the towns.

5. *Religious and didactic poetry.*—The religious poetry

falls into two classes, viz. those which set forth the Muhammadan faith, or those parts of it which have most impressed the poet, and those which deal with legends of the Prophet and the Saints. With the latter may be classed the prose legends of saints which are included in this part or added in the supplement to it. The strange verses attributed to Shāhzād son of Chākūr (LI.) stand by themselves, embodying a Hindū tradition as to the origin of Multān. The little poem regarding Īsā and Barī and the miracle of the tree is perhaps more widely known than any other in the Balochi language, having been recorded at Dera Ghazi Khan, at Kilāt and in Sindh. The poems regarding 'Alī and that of Moses and Sultān Zumzum are also popular favourites. The remarkable lines on the conflict between Youth and Age, in which the two abstractions are personified, is the composition of a young Mazārī poet of the present day.

Great originality cannot be expected in religious poetry among Musalmāns, as the same ideas have permeated the whole of Western Asia. It may be noted, however, that the Baloch exalts generosity into the first of all the virtues, while greed is condemned as the worst of crimes, entailing the most severe punishment. The very realistic description of the Angel of Death, and the manner in which he visits men and presses out their breath is also deserving of remark, as an illustration of the anthropomorphic form inevitably assumed by such legends. Still more remarkable is the account of Muhammad's visit to heaven, and how the saint, Pīr Dastgīr, lent him his shoulder to mount by, and attained great honour thereby (LVIII.).

In addition to the poem on Youth and Age already mentioned there is another on the same subject (LXI.), in which an aged Mazārī laments the advance of age in pathetic terms.

The religious poetry generally displays a sincere and

earnest spirit, and a desire to draw moral lessons; the morality inculcated being of course that of the Baloch race, not always in accord with Western ideas.

6. The last part contains short poems of various types, including three interesting lullabys collected by Mr. Mayer in the Leghāri Hills, and a girls' singing game from the same neighbourhood. The rest of this section is made up of dastānaghs and rhyming riddles.

The little songs called dastānaghs are mostly short love-songs of a few lines which are sung to the accompaniment of the *nar* or Baloch pipe (see prefatory note to LXIII.) Some of these are tender love-songs, some are comic, nearly all are vivid and picturesque. They are all free, open-air compositions without the impress of the town and the bazaar. The dastānagh prevails only among hillmen, and tends to die out in the more settled parts of the country.

The rhyming riddles and puzzles are characteristic of the Baloches, and are much enjoyed by them. They are often improvised during journeys regarding objects which have been seen or events which have happened during the day's march. This form of exercise is also prevalent in Sindh.

§IV. FORMS OF VERSE.

The forms adopted in versification owe, as has already been stated, little or nothing to the literary forms of Persian poetry which have generally been adopted in neighbouring countries. There is nothing of the nature of a quatrain or other form of stanza: every poem of whatsoever length consists simply of a number of lines of uniform metre, with or without rhyme. The metrical system has never been reduced to prosodical rules; but it is, in fact, fairly regular. The metres are quantitative in nature, and rhyme is rather an accident than an

essential feature. It must be remembered that the verse is intended to be sung, and always is sung, or chanted, to a musical accompaniment, and that a prosodically long syllable is actually lengthened in singing to correspond with the length of the musical note. But prosodical quantity does not always correspond with natural or grammatical quantity, but rather with the accent or stress which falls on certain syllables. Accent is strong, but it does not in any way do away with true metrical quantity. The system followed in arranging classical metres is, therefore, not unsuitable to Balochi. The metres may be classified as follows, long and short syllables being marked in the usual way, and accent being marked by an upright stroke:

1. $\frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim || \frac{1}{-} \sim \sim | \sim \sim ||$

Examples:

$\frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim || \frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim ||$
Gupithā hīr chī khēnaghā zahra.

IX. 23.

$\frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim || \frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim ||$
Rind Lāshārī ma-bunā brāthēā.

II. 29.

Occasionally the second foot may be a single long syllable, as in

$\frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim || \frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim ||$
Shīgūrā shast shāfigūrā phanjāh.

IX. 61.

The caesura after the second foot is well marked.

This metre is a very usual one, especially in the older poetry. It is found in Nos. II., III., IX., XI. (1 a, 1 b, 2, 3, 4), XVI., XVII. (1, 2, 3, 5), XIX., XX., XXI. (2), XXIII., XXVIII., XXIX., XLIII., XLV., LVI., LXI., and LXIV. (1, 2, 3, 5, 6, 9, 14, 27, 28).

2. $\sim | \frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim | \frac{1}{-} \sim \sim ||$

This is very similar to No. 1., but it has no marked caesura, and a redundant syllable is frequently prefixed to the first foot.

Example :

— | 1 — | 1 — — | 1 — — | 1 — |
gushī grān kīmatē lālē bī drashkē. L. (2) 2.

This metre is not common, and is not found in the older poetry. It occurs in XXVI., XXXVIII., L. (2).

3. — — — | — — — | — — — | — — — ||

Examples :

1 — — | 1 — — | 1 — — | 1 — — ||
Bachhī māi tharā roḍhēnthā. IV. 12.

1 — — | 1 — — | 1 — — | 1 — — ||
Panjguri dēhā ganjēnā. IV. 5.

1 — — | 1 — — | 1 — — | 1 — — ||
Whard dumbagheñ mēshānī. XI. (5) 14.

Occasionally, but not often, a redundant syllable is prefixed, as

— | 1 — | 1 — — | 1 — — | 1 — — ||
Go havd-sadh bangulēñ warnāyāñ. IV. 121.

This metre is very common. It is found in Nos. IV., V., XI. (5), XVII. (4, 6, 7, 8), XVIII. (1), XXXVII., XXXIX., XL., XLI., XLII., XLIV., XLVI., LII., LXII., LXIV. (17).

4. — — — — || — — — — ||
— — — — || — — — — ||
— — — — || — — — — ||

Examples :

1 — — | 1 — — | 1 — — | 1 — — ||
Roshē mā jangē darbarē. VII. 57.

1 — — | 1 — — | 1 — — | 1 — — ||
Bagāñ balā ruriha shumē. X. 14.

1 — — | 1 — — | 1 — — | 1 — — ||
Zorēñwarā āvrīsthaghāñ. LIX. 23.

This metre is frequently found. In spite of the shortness of the line there is a distinct caesura. It occurs in Nos. VI., VII., X., XIV., XV., XVIII., (2, 3), XXI. (1), XXII., XXX., XLVIII., LI., LII., LIX. (1), LXIII. (12),

This metre is used in Nos. XII., XXVII., XXXIII. (1, 2, 3), XXXVI., LVII., LIX. (2), LX.

7. — — — | — — — | — | — — — ||

Examples:

¹ ¹ ¹ ¹ | ¹ ¹ ¹ ¹ | ¹ | ¹ ¹ ¹ ¹ ||
Much bant kafutar ma khofagh sarā. XLVII. 10.

This is a shortened form of No. 6, and is sung to the same chant. In this form it is found in Nos. XLVII. and LV. A variety of this metre is found in L. (1) and in LXIV. (23, 25, 26), as follows:

¹ ¹ ¹ ¹ | ¹ ¹ ¹ ¹ | ¹ | ¹ | ¹ ||
Pari nishtaghā phar haud Kauṣar. L. (1).

8. ¹ ¹ ¹ | ¹ ¹ ¹ | ¹ — || ¹ ¹ ¹ | ¹ ¹ ¹ | ¹ — ||

This metre is very clearly divided into two parts by the caesura, and it may conveniently be divided in writing into two lines. Except for the third foot, consisting of two syllables instead of one, it corresponds very closely with the classical pentameter. The addition of this syllable gives it a rhythm much resembling the English metre used (for example) by Swinburne in the well-known chorus in *Atalanta in Calydon*:

Pleasure, with pain for leaven;
Summer, with flowers that fell.

Compare also the Arabic *tawil* which resembles this in general effect. Sir Charles Lyall has used an adaptation of this metre with excellent effect in his translations of Arabic poetry.

It is not very common in Balochi poetry, being found only in five of the poems here collected, Nos. I., VIII., XXXII. (1, 2), XXXIV.

Examples:

¹ — | ¹ ¹ ¹ | ¹ — || ¹ ¹ ¹ | ¹ ¹ ¹ | ¹ — ||
Bauf morbandeh lihāfān hīngaloeñ manjavān. VIII. 33.

$\frac{1}{-} \sim \frac{1}{-} \frac{1}{-} \sim \frac{1}{-} \frac{1}{-} \sim \frac{1}{-} \frac{1}{-} \sim \frac{1}{-} \frac{1}{-} \sim \frac{1}{-} $	
Masharēn loḡh Dombkīēn, Gāj ayāhūfa sārēn.	VIII. 11.
$\frac{1}{-} \sim \frac{1}{-} \frac{1}{-} \sim \frac{1}{-} \frac{1}{-} \sim \frac{1}{-} \frac{1}{-} \sim \frac{1}{-} \frac{1}{-} \sim \frac{1}{-} $	
Rind Lāshārī wārāyāmēn hon-bēr lotaghā.	VIII. 100.

In the last instance one long syllable is substituted with good effect for the first foot after the caesura.

9. $— — | — — — ||$

Example:

$— — | — — —$
goshēth kungurān. XLIX. 1.

This short metre occurs only in No. XLIX.

10. Example:

$\frac{1}{-} \sim \frac{1}{-} | \frac{1}{-} \sim \frac{1}{-} | — ||$
Nodhān bīthā grand.

Found only in LXIII. (7).

11. Example:

$— — — | — — — | — — — | — ||$
Zwārēn Zarkhānī tho ḡhorav khai-ē.

Found only in LXIII. (30).

In all the above metres, when used in poems of any length, occasional irregular or defective lines will be found, and an unnecessary redundant word, such as the conjunction *gudā*, and, is sometimes found at the commencement of a line. Such a word receives no stress and does not affect the rhythm.

§V. METHODS OF SINGING.

All poems, with the exception of the dastānaghs given under No. LXIII, are sung by Dombs, professional minstrels, who accompany them on two instruments, the dambīro and the sariūdā.

The dambīro is a long-stemmed stringed instrument with a pear-shaped wooden body shaped like that of a mandoline, but cut out of one piece of wood, with the exception of the flat surface. It has four gut strings, made

of sheep's gut (*rōth*), and is played with the fingers in the manner of a guitar. It is of the same nature as the *sitār* of Persia and India, but longer, slighter and more gracefully shaped, while simpler. The *sitār* usually has five strings, while the *dambiro* has four. In the hills it is usually made of the wood of a small tree, the *Tecoma Undulata*, which in the spring is a conspicuous object on the arid mountain sides with its mass of brilliant orange-coloured flowers. This is the *lahūra* or *lohēro* of the Punjāb and Sindh, the *rēodān* of Afghānistān. In Balochi it is known as *phārphugh*, and the instrument made of its wood is sometimes alluded to in poetry as *phārphugh-dār* or *tecoma-wood*. It is a tough greyish-coloured wood with a fine grain, and takes a good polish.

The name *dambiro* is connected with the Persian *tambūr* and *dambāra*, and the Sindhi *dambūro*, and, through the Persian word, claims kinship with the tambours and tambourines of Europe.

The other instrument used for accompaniments is the *sarindā* or *sarindo*. This is a short dumpy instrument with a wooden body covered with parchment, on which the bridge rests (as in a banjo), and a stem curved back in a right angle as in the ancient lute. It has five gut strings passing over the bridge, and five sympathetic wire strings underneath them, which pass through holes in the bridge. It is held upright like a violoncello, and played with a horse-hair bow. In the hills this instrument is made of the wood of the *Grewia*¹ tree, known in Balochi as *shāgh*; hence the instrument is often called *shāgh* in poetry. The wood is elastic and tough, and of a reddish-brown colour.

The *sarindā* has some resemblance to the Indian *sārangi*, but is shorter and broader. The form used throughout

¹ Either *G. vestita* or *G. oppositifolia*, or both. The name *shāgh* is used for both species.

Sindh is almost the same. The name seems to be akin to *sārangi* and the Persian *sirinj*.

The *nar* or pipe is used in accompanying dastānaghs, as described in the prefatory note to No. LXIII. It is a wooden pipe, about thirty inches in length, bound round with strips of raw gut.

While the performers on the dambiro and sarindā are always Doms, the performers on the *nar* are always Baloches. Most of the chants are very monotonous, having a range of very few notes. The *nar* accompaniments are graceful and melodious.

§ VI. THE ANTIQUITY OF THE HEROIC POEMS.

The question of the age of these poems has already been touched on above, but deserves a fuller investigation. The nature of the language is one of the most important pieces of evidence, and this I have dealt with separately in the note which follows the text in Vol. II. The result of this enquiry is that the language of the heroic ballads and of two or three of the romantic ballads is distinctly of an older type than that now prevailing. In poetry many old forms survive even to the present day, but it is not difficult to discriminate between the modern poems, in which old forms persist, and the really early poems, which I believe to date from the early part of the sixteenth century. The metres used in the early poems are three only, viz., Nos. 1, 3, and 4 of those mentioned in § IV., and they are mainly unrhymed. Isolated rhymes occur occasionally, and there are a few cases of assonance, but this never became the rule as in Spanish poetry. In such general historical ballads as Nos. I. and VIII., rhyme becomes the rule, and this has continued through all the later poetry. No. VIII. is evidently a summing up of the whole story long after

Chākūr's settlement at Satgarha in Gugēra in the Panjāb (now the Montgomery district), where his tomb still exists. The settlement at Satgarha is alluded to in the final lines. No. IV., the longest and most circumstantial of the ballads, dates evidently from a period much closer to the events. Chākūr's adventures among the Turks are not given in any other ballad, and the name of the general Zu'n-nūn Bēg (Zunū), and his mother Māi Bēgam, have a warrant in history. This ballad concludes with the expulsion of the Lashāris by the help of the Turks, and there is no reference to Chākūr's migration. In No. II. there is a reference to the expulsion of the Gholās from Sibi, a circumstance forgotten long since, which points to this ballad also being of very early date. No. XVI., ascribed to Chākūr's son Shahzād, alludes to the alliance with the Nāhars and Langāhs, which is historical, and also with another tribe, the Kungs, whose very name is now forgotten. This ballad and general tradition are the only evidence that the Baloches took part in Humāyūn's conquest of Dehli. The fact is in itself probable enough, as Humāyūn had made the acquaintance of the Baloches in the course of his wanderings,¹ and their history at this time shows that they were ready to take service with any leader who made it worth their while, as they did with the Arghūns and Langāhs. They were also no doubt ready to attack the Sūri dynasty, as Shēr Shāh had expelled them from the Multān country.² The poem itself seems to be a genuine composition of the time, and is a valuable piece of evidence as to the composition of Humāyūn's army, which was made up of adventurers of many races. This poem is probably nearly contemporary with the conquest

¹ For instance, in 1545, ten years before, he bestowed Shāl and Mustang upon Lawang Baloch. Erskine's *Baber and Humāyūn*, ii. 327.

² The historical evidence is discussed in my monograph on *The Baluch Race*, p. 45.

of Dehli, A.D. 1555. The poems as to the wars between the Rinds and Dodāis (XVII.), also are evidently contemporary with the events, and the same remark applies to the interchange of poems between Chākūr and Gwaharām (XI.). Many allusions in these poems would have been unintelligible except to actors in the drama. Persons, places, and events are mentioned which must have been familiar to those who first heard the ballads, but which have been long quite forgotten. No Baloch can now explain them all, and it is impossible that they could have been inserted at a late date.

The dates of these ballads can be approximately determined. Shāh Husain Langāh died in A.D. 1502, and the first settlement of Dodāis under Sohrāb Khān took place in his reign. In the reign of his successor, Mahmūd, who died in 1524, Chākūr arrived at Multān, and was still living at Satgarha shortly before the death of Shēr Shāh, which took place in 1545.

Shāh-Bēg Arghūn son of Zu'n-nūn Bēg came down the Bolān Pass and established himself in Sindh in 1511. It seems probable, therefore, that Chākūr left Sēvī and came to Multān about that date, and this marks the conclusion of the war between the Rinds and Lashāris, to which the ballads under XI. belong. The struggle between the Rinds and Dodāis cannot be put later than 1520, and the ballads under No. XVII. belong to this period. We may therefore consider the Rind and Lashāri ballads of the oldest type to belong to the first ten years of the sixteenth century, the Rind and Dodāi ballads to the next decade, and Shāhzād's Dehli expedition to A.D. 1555, when Chākūr, if he was still living, must have been an old man. The oldest narrative ballads, such as Nos. II. and IV., are probably nearly as old as this.

§ VII. SYSTEM OF TRANSLATION.

In translating these poems I have not attempted any reproduction of the metrical form of the original. Success in such an attempt would not be easy to attain, although Sir Charles Lyall's admirable translations of Arabic poetry¹ show that it is not impossible to transfer something of the form as well as the spirit of Oriental poetry into English, and Sir F. Goldsmid has given some interesting examples of what can be done in this way in his essay on translations from the Persian.²

I have endeavoured to give the meaning fully in simple prose, while avoiding the baldness of an absolutely literal translation. I cannot claim that I have succeeded in every case, for passages occur in which the true meaning is obscure, and doubtless in some cases the text is corrupt. I hope, however, that in the main, I have been able to present a fairly accurate reproduction of a large body of popular poetry which has maintained its existence to the present day almost unknown to the outside world. If I have succeeded in doing for the poetry of the Baloches some portion of what was performed for that of their neighbours the Afghāns by the late M. James Darmesteter in his *Chants des Afghanes*, I shall be well satisfied.

¹ *Ancient Arabian Poetry*, by Sir C. Lyall. London, 1885.

² *Transactions, Ninth International Congress of Orientalists*, 1893, p. 493.

PART I.

HEROIC BALLADS—EARLIER PERIOD.

I.

BALLAD OF GENEALOGIES.

THE following poem was first published by me in the *Journal of the Bengal Asiatic Society* in 1881. Since then I have noted several variations and additions, and am now able to give an improved text and translation.

The poem is undoubtedly an old one, although its language shows it is not one of the oldest. Its original composition may be referred to the period succeeding the migration of the mass of the Baloch race into the Indus valley and the adjoining hill country in the early part of the sixteenth century. The poet may have been a member of the Dumbliki tribe for which he claims the highest position, and he makes equality with the Rinds the standard by which he estimates the rank of the numerous tribes then gathered under the Baloch name. There are a few variations in the list of names, due no doubt to the desire of bards to bring in the names of tribes not to be found in the original poem. These are not very important, and on the whole, though the poem, known as the 'Daptar Sha'ar,' or Lay of Genealogies, is universally known among Balochi-speaking tribes, there is a substantial uniformity, which bears witness to its authenticity and value. The more important variations are given in the notes.

I return thanks and praise to God, himself the Lord of the land; when the rest of the world becomes dust and clay, He will remain serene of heart.

We are followers of 'Ali,¹ firm in faith and honour through the grace of the holy Prophet, Lord of the Earth.

¹ 'Ali is universally known among the Baloches as Yâ'ili, from the invocation 'Yâ 'Ali,' Oh 'Ali.

We are the offspring of Mir Hamza, victory rests with God's shrine. We arise from Halab and engage in battle with Yazid in Karbalā and Bompūr, and we march to the towns of Sistān. Our King was Shamsu'd-dīn who was favourable to the Baloches, but when Budru'd-dīn arose we were suddenly harshly treated. At the head was Mir Jalāl Khān, four-and-forty bolaks we were. We came to the port of Hārīn on the right¹ side of Kēch. The Hots settle in Makrān, the Khosas in the land of Kēch. The Hots and Korāis (*or* the Nohs and Dodāts) are united, they are in Lāshār-land. The Drishaks, Hots and Mazāris (*or* the Drishaks and Mazārī Khāns) are equal with the Rinds. The Rind and Lāshārī borders march one with the other; the greatest house is the Dombki, above the running waters of Gāj. From Halab come the Chāndyas together with the house of the Kalmatis. The Nohs settle in Nālī together with the Jistkānis. The Phuzh, Mirālī and Jatoī tribes are all in Sēvī and Dhādar, the Phuzh are the original Rind foundation with Mir Chākūr at their head. The Gorgēzh are known for their wealth, and are settled in the land of Thālī. The Gholas, Gopāngs and Dashtis are outside the Rind enclosure, all the multitude of other Baloches is joined with the Rinds. The Rinds dwell in Shorān, the Lashāris in Gandāva, dividing between them the streams of running water, Shāihak² is the chief of them all.

This is our footprint and track; this is the Baloch record; For thirty years we fought together; this is the Baloch strife. Following after Shāihak and Shahdād (*or* up to Shāihak and Shahdād), Mir Chākūr was the Chief of all.³ Forty thousand men come at the Mir's call, all

¹ *i.e.* the East side of tribes marching south from Sistān.

² Shāihak was Mir Chākūr's father. This seems to point to a time before the rupture, when the Rinds and Lashāris were clans of one tribe, under one chief.

³ One of the readings refers to Chākūr's succession to his father Shāihak, and the other to his being succeeded by his own sons, Shāihak and Shāhdād.

descendants of one ancestor. All with armour upon their fore-arms, all with bows and arrows; with silken scarves and overcoats, and red boots on their feet; with silver knives and daggers, and golden rings on their hands. There were Bakar and Gwaharām and Rāmēn, and the gold-scatterer Nodhbandagh (these were Lashāris). Among the Phuzh was Jāro, venomous in reply, and Haddē his sworn brother, Phēroshāh, Bījar and Rēhān, and Mīr-Hān the swordsman of the Rīnds. There were Sobhā, Mīhān and Ali, Jām Sahāk, (Durrakh) and Allan; Haiytān and Bivaragh among the Rīnds, Mīr Hasan and Brāhim.

The poet makes these lays, and Mīr Jalāl Hān comprehends them.

II. AND III.

THE HORSE RACE.

This ballad is, judging from the language, a very early one, but unfortunately is in a fragmentary state. The part included under II. was taken down by me from the dictation of Bagā, Shalēmānī Lashāri of the Sham. The part given under III. is taken from the Rev. T. J. L. Mayer (p. 12), and seems to be a part of the same ballad. The subject is the horse-race between Rāmēn Lashāri and Rēhān Rīnd which led to the quarrel between the Rīnds and Lashāris and the killing of Gohar's Camels.

II.

Having driven the Gholās out of the whole country, Chākūr started, and making forced marches by force took Sēvī from his enemies, and laid his sickle to the ripened pulse. Mīr-Hān built a fort at Dhādar. There one morning some Lashāris riding about came to Mīr Chākūr's town. They saw a fat ram belonging to a Mochī (leather-dresser) tied up in the shade of a manhān (i.e. a *machān* or platform for a crop watchman). (They said) 'Let us race our chestnut mares, trusting in Providence.' When

the swift mare (*i.e.* Rāmēn's mare) had passed and won, the Rinds falsely swore that Rēhān's 'Black Tiger' had won. Then Rāmēn took the ram and went his way saying, 'Through rage on account of this false witness I will not pass the night in this town.' In the yellow afternoon watch they started off, and in their rage slaughtered some young camels saying, 'We have heard with our ears that these female camels are hardy beasts in cold weather, and have passed a year in Khorāsān' (*i.e.* above the passes).

The day before yesterday, when they killed Gohar's young camels, they made the poor woman weep without guilt.

Shāihak and Shādhēn swore an oath, and urging on their mares passed over the cliffs and joined the heroes, owners of the Mullāh pass on the borders of Gwaharām's assembly.

The Dombkis are the great men in song; better are they than red gold. The Rinds and Lashāris at bottom are brethren; the world knows that they are Hamza's offspring. The world delights in sweet tales; they are mighty in the land, and of great fame.

III.

Rēhān Khān sings; to his friends he sings.

O my friend Gagar the blacksmith, Mullā Muhammad Bakar, skilful workman, make six-nailed shoes for my mare Shol, and bring them to me with pointed nails, bring them and fasten them on with skill; let them look finer than flies' wings, and let them shine from above down to the hoof-marks of the mare as she gallops. As I have passed moonlight nights when the

camp marched from the bounds of the low-lying lands and left Jalakh with its gardens and bazaars, and set its face to the Bolān with its golden hollows.¹

IV.

The following two ballads seem to be derived from the same origin; but although they have many lines in common, they differ so much that I have thought it best to give them both in full. They proceed from a Rind author, and lay stress on the slaughter of Gohar's camels, while ignoring the affair of the horse-race. No. IV the longest and most complete of the two ballads, I took down in 1893 from the joint recitation of two Umrānī Khosās, Hairo-Hān and 'Alī Muhammad.

This is the only ballad I know of which continues the subject beyond the first defeat of the Rinds by the Lashāris and the departure of Mir Chākūr, and relates his adventures when a refugee with the Turkish king, of which I had before only Ghulām Muhammad's prose narrative, embodied in 'The Adventures of Mir Chākūr' (in Temple's *Legends of the Panjāb*). Ghulām Muhammad's version of the ballad (No. V.) does not go beyond Mir Chākūr's departure.

The Sultān Shāh Husain alluded to is no doubt Sultān Husain, Baikara, of Herat, under whom Zū'n-nūn Bēg Arghūn served. This King reigned from A.D. 1468 to 1507.

Mir Chākūr's adventures while with the Turks may be compared with those of Dodā or Dodo in the Sindhī poem of Dodo and Chanēser while he was a suppliant at the Mughal Court.²

A warrior's revenge is dear to me, on those who attack my lofty fort. Ask the men distinguished in race, how the Rinds came forth from Mekrān and the rich lands of Panjgūr.

Mir Bakar and Rāmēn and Gwaharām, great of name, came one day to the Mahērī's tents, and Gwaharām spoke to her saying, 'Make a betrothal with me,' but Gohar spoke with her tongue and said, 'As a child I nursed thee and as a brother I have esteemed thee. With me there can be no betrothal.' Gohar went from the herds-

¹ Possibly a reference to golden sands.

² See Burton's *Sindh*, London, 1851, p. 125.

men's camp; she was angry with the old headmen of the herd; she drove away the full-toothed camels and pitched her camp at Sēni. Taking the chances of the running water, she followed down the slope of the Bolān to Mir Chākur's abode, and she spoke with her tongue saying thus to Chākur, 'Gwaharām has driven me out, my chief; I take refuge with thee: show me a place of shelter for my camels.' Then said Chākur, 'Choose thou a place, wherever thy heart desireth. Dwell by the streams of Kacharok, there is grazing ground for thy camels, thy horned cattle and sheep: there is safety in all the country.'

On a certain day, as God willed, Chākur by chance came forth and arrived at the streams of Kacharok. The female camels came home stirring up the dust, the milk dripping from their udders. Then rage seized the chief: 'Why come thy camels in a cloud of dust, why does the milk drip from their udders?' Then said the fair Gohar to Chākur the Mir, 'My Lord,' she answered, 'my cattle have been taken by a natural death,¹ a pestilence has seized my young camels.'

Then spoke a herdsman thus to Chākur, 'The day before yesterday the Lashāris came here galloping their mares for exercise. Thence they came in their wickedness, hence they went back in their madness; they slew a pair of our young camels, and for this reason the female camels stir up the dust and the milk drips from their udders.' Then Mir Chākur fell into a rage and said, 'Let Gohar march away from here,' and he sent her towards Sanni. 'The waters of my home have become as carrion to me, as the flesh of sheep before the knife (*i.e.* sheep killed in an unlawful manner).' He halted his mighty army, and in the early morning they poured forth from the dwellings of Gāj, and slaughtered a herd of Gwaharām's camels, and cut off the camel-

¹ Wadh-miri, lit. 'self-death.'

herd's arm, in exchange for Gohar's young camels. So a woman planted the root of strife.

Then said Jām Mando, 'Let us make an expedition into the mountains and cliffs.' But Bīvaragh the brave said, 'Leave the castle of Rānī, the windy stronghold of men, the streams of the open country.' Mir-Hān the bold replied, 'We will not leave the castle of Rānī, the windy stronghold of men, nor the streams of the open country. We must keep these safe for others, for our grandchildren who will come after us, and will stand exposed to the scorn of our foes.'

Then the Lashāris assembled; they came thronging like cattle, driving the cows from thirsty Khalgar, the sheep from the thymy Sham; countless cattle the warriors distributed among themselves. Then the Lashāris marched thence and (Omar) Nuhānī did a thing wondrous to behold, killing seven hundred head of cattle and eight hundred sheep, and he ground a hundred sacks of wheat. A great grinding he made for the Lashāris. Then Chākur the Mir went forth in his wrath, and sent forth his spies into the wilderness. The spies came back from spying out the land, and said, 'We have seen a hundred habitations (of the Lashāris) all separate.' Then were the Rinds filled with joy and a mighty army gathered together, thronging like a herd of cattle.

Then Bīvaragh the brave seized the Chief's bridle and said, 'Chākur, sheathe your sword. The Nuhānis are a thousand men, and the red-scabbarded Lashāris are heroes mighty in battle. Let them come and attack us in our windy castle. To flee is hard for thee, to go forward is death to thee!'

Then spoke some braggarts, 'O suckling, mother's babe! Bīvaragh trembles at the Rind's arrows, he shrinks from the glittering Indian blades, he dreads the Egyptian steel. Fear not! when we draw our swords to fight, we will post you far out of reach of the arrows!'

When these words were said he let go the Chief's bridle. In the early morning they poured forth; raising a cloud of dust, the comrades rushed forth. Bivaragh was slain in the fight with seven hundred youthful warriors.¹ Then Chākūr in his wrath for his brother's death would not stay for one noon at his home, but went forth to the populous town of Harēv (Herāt) and saw the Sultān Shāh Husain.

Then Mir Bakar and Rāmēn and famous Gwaharām sent a beautiful mat, and bribed the Turks. At once a messenger came to Chākūr saying, 'Chākūr, the Turk sends for you, and asks you one question. If a man be alone, empty-handed, without his weapons, what means of escape has he?' Chākūr came and faced him saying, 'Hand and heart make their own following; there will be no lack of weapons!' They took the Chief's weapons from him, and from his band of faithful friends, and loosed on him a furious elephant. The elephant came charging on him; a bitch was lying in the roadway; he seized the dog by the leg and dashed it upon the elephant's trunk. The elephant turned back ashamed, and the Chief came forth a conqueror thence.

A little while passed, and again the messenger came back quickly saying, 'Chākūr, the Turk sends for you, and asks you one question.' Chākūr came and faced him, and the Turk said to him, 'I have a savage horse, purely bred for seven generations: ride him here before friends and foes.' The Chief was without help from his band of faithful friends. 'Bring him, I am willing.' Seven men held the stallion's bridle, and seven more saddled him. Then the Chief whispered to the horse, 'Thou art the offspring of Duldul ('Alī's horse) and I am Chākūr, son of Shaihak; thou hast strength and I have skill.' There was a blind well which lay straight in front of them. Over that he urged the thoroughbred before the face of

¹ Most accounts state that Mir Hān was slain.

friends and foes. The savage horse became so gentle that a child might catch and lead him. There too the Chief won the fight.

Again the Turk took a bribe, and a messenger instantly came saying, 'Chākur, the Turk summons you, and has a question to ask you.' Chākur came face to face with him, and he said to Chākur, 'I have here a fierce tiger. Call for your glittering sword and test it on the tiger.' They gave the Chief his weapons, his band of faithful friends, and drove on the savage tiger. On this side was Chākur, on that side the tiger. He drew his sword from its sheath and struck the tiger so that it fell in two pieces, and the red-booted Mīr won the victory.

A herdsman bore the news to noble Mātho, mother of the Turk. The Begam said to her son:

'Chākur is the head chief of the Rinds, and he has come to you for help. Now give him mighty armies, Zunū's numerous troops, or else, for the sake of Mīr Chākur, I will break through my thirty years' seclusion, and throw my red veil behind my back.'

Next day he mounted a camel and despatched a great army to assist Mīr Chākur, under Sahich Domb. Zunū's numerous forces marched by Phīr Lakhan and Lākho, Nāni Nafung and Lakhā. They came down the slope of the Bolān, and in the early morning burst upon the dwellings of Gāj, and gave rest and peace to the Lashāris! (*i.e.* exterminated them).

Let Gwaharām refrain from both places: let him have neither grave nor Gandāva!

V.

The following ballad is evidently derived from the same original as the preceding; and its 65 lines correspond roughly with the 88 lines of No. IV. (35 to 123), being somewhat more condensed. This version was taken down from the recitation of Ghulām Muḥammad,

Bālāchāni Mazārī. I have already printed the text in my Balochi Text-book, Part II., p. 3, and the text with a translation in Temple's *Legends of the Panjab*, Vol. II. (comprised in 'The Adventures of Mir Chākur').

Chākur went forth to the chase, and he ate at the return of the camels;¹ for a little he sat down to look round him. The female camels came in, stirring up the dust, with the milk dripping from their udders. Then spoke Chākur the Mir to Gohar the fair: 'Wherefore do thy female camels stir up the dust, and why does the milk drip from their udders?'

Then replied the beautiful Gohar to Chākur the Khān: 'My young camels have eaten the poisonous shrub;² my young camels have died of themselves.'

Then out spoke the camel-herd, in his dirty garments: 'The day before yesterday came the Lashāris, racing their chestnut mares as on a pleasure trip. They slaughtered a couple of our young camels, and returned hence in their madness.'

Chākur became heavy at heart, and summoned seven thousand Rinds, saying: 'Let us form a band of four hundred young men, all equals, and let us come forth cunningly from the low hills.'

Then Bivaragh Khan rode after the Chief and caught him by the rein, and said: 'Chākur, restrain your rage a little. The Nuhānis are a thousand men, with the red-scabbarded³ Lashāris.'

Then out spoke the headstrong men, Jārō and fiery Rēhān: 'Bivaragh, you fear the arrows; do not be afraid of the Indian swords, you shall have your fill of them. Sand is a bitter food. Then we will place you

¹This sentence is doubtful.

²The poisonous *śul* probably refers to the oleander (*nerium odoratum*), which is deadly to camels. This bush is now called *jaur* or poison, while the word *śul* is used for the *Prosopis spicigera*, which is harmless.

³It is necessary to read *lāl-jūktāghen*, as in IV., l. 104, and not *lāto khumbtagben*, which is unintelligible.

with the Dombs and Bards, Bivaragh Khân; we will post you far off while we are slaying the Lashāris with our swords, and are among the water embankments; while we thrash out the ears among us! Stay and see whose the advantage will be, whose leaders will win the victory, whose the profit will be!'

When these words were spoken he let go the Chief's bridle. And spies were sent out to spy, and a word was fixed for the watch. The spies came back from spying out the land; they had seen a hundred separate dwelling-places over there in the Nali defile; they had spied out the town of Gāj and seen a herd of Gwaharām's camels lying there. In the morning (the Rinds) made a raid in front of the Gājān fort and killed Gwaharām's camels, and cut off the hand of Sāfān¹ in revenge for Gohar's young camels, on account of this woman's disgrace and rage. The Lashārī assembly marched away, when the sun was well risen they were high up; (the Rinds) followed on their tracks and overtook them. The Rind army was put to flight; they lost Mir Hān in the fight, with seven hundred young men, all of one rank. Then Chākūr returned in sorrow, grieving for Mir Hān, for the beautiful hair of Mir; and fasting, took the way of the Lēhri Gorge.

VI. AND VII.

The two ballads which follow bear a strong resemblance to the two preceding, but differ so much from them that their origin is probably not identical. The two now considered are, however, undoubtedly versions of the same ballad. The first given (VI.), which is the fullest, is taken from Mr. Mayer's text (Gohar, p. 28). The second (VII.), taken down by me from the recitation of Bagā Lashārī, omits the first part, and corresponds with the latter part of VI. (beginning at line 32). For this part it is the fuller version, its 63 lines corresponding to 52 (32 to 83) of VI.

¹ Sāfān was the name of Gwaharām's herdsman.

Taken both together, it will be seen that this ballad proceeds from a Lashāri partizan. The incident of the killing of Gohar's camels is passed over quickly, and she is made to tell Chākūr of it herself, instead of trying to conceal it as in all other accounts. Similarly, Bivaragh's attempt to restrain Chākūr is given very shortly. On the other hand, we have a fuller account of the battle, and especially of Nodhibandagh's magnanimity in saving Chākūr's life in the fight.

VI.

Good were the days of old, men lived then of great fortune, all men were pillars of the State,¹ and the rulers were of one counsel. There lived a fair woman, lady of many herds of camels. She was known as Gohar the Mahēri (herdswoman). She moved about in luxury; her tent-poles were all of gold, her bed-coverings of silk. Gwaharām himself sued for her hand; by day and night he sent her messages, an agent of Chākūr's was their messenger. It came to Chākūr's knowledge and he came to Gohar the Mahēri, and there passed the heat of the day. Then Chākūr the Amīr asked Gohar the Mahēri, 'Why are your female camels lowing, and why does the milk drip to their hoofs?' Then said the Mahēri Gohar to Mīr Chākūr, 'The day before yesterday the Children of Lāshār, the horsemen of Rāmēn Hān, killed the little camels and cooked them like sheep's flesh; they broke the coloured bowls and made the poor camelmen weep.'

Gohar marched thence and became a refugee with Mīr Chākūr. Mīr Chākūr was enraged; he called together all the Rinds, and for three nights they discussed it. Then Bivaragh, sheathing his sword, said, 'I will not let our men be killed for the sake of the herdswoman's camels.' There were some turbulent men who spent their time in bragging, Jāro and headstrong Rēhān and Sohrāb, whose mare's neck was like that of a crane (*i.e.* the Kunj or demoiselle crane). 'Leave it alone, Bivaragh,' they said, 'Do not stop it.' The alarm reached the Lashāris, 'Be

¹ I take *arkān* to stand for the Arabic *arkān* 'd-*aulah*.

men, for men are upon you, the Rinds with their friends attack you.' Gwaharām stood with his sword sheathed. 'It is not in the Rinds' power to reach us with their swords and inlaid matchlocks, their spears and blades of Shirāz. Stop the mouth of the Nali defile.' When the sun had risen a little, the Rinds on their mares made the attack, and we engaged with bows and arrows, spears and Shirāzi blades, and shields of stony rhinoceros hide. They joined in a royal battle; the wretched Rinds gave way, and as many as seven hundred were slain with Mīr Hān of the gold-hilted sword. Chākūr was exhausted in the battle, and stood with drawn sword guarding himself with his shield. Then Nodhbandagh turned his mare Phul, and mounted Chākūr on her. He gave Phul a blow with the whip, and Phul, by God's help, passed over the salt swamp, the precipices and deep gorges. Then said Gwaharām the sword-wielder, 'Nodhbandagh, thou art a Rind, thou art no Lashāri; who would help Chākūr? They would have cut him down like a stalk of millet, and have broken him off like a radish root, and taken Sevi with one hand.' Then Nodhbandagh replied, 'No Rind am I; I am a Lashāri, but I was born of a Rind mother, and sucked the milk of Muzi. When Muzi nursed me and sang me a lullaby at midnight, and swung me in my shāgh-wood cradle, she said, "One day Chākūr will need you, when he is distressed in the battle." The memory of that day is now upon me.'

VII.

(Chākūr) asked for news of the Rinds, and for four days they joined in discussion. Then Bivaragh, pushing his sword in, said, 'I will not thus slay our men for this Jatni's camels which thieves have hidden in their houses. Is it for us to dispute about these camels?'

There were some braggarts there who passed the watches of the day in loud talk. They gave him the name

of a woman, and swore loud oaths. Then he let go the Sardār's bridle and let his black mare go forward. The Rinds all bore inlaid matchlocks, black-shafted spears, brazen stirrups, scarves and turbans of silk, and sandals of phish on their feet.

Then the alarm reached the Lashāris, Bijar and Rāmēn at their head wearing red boots. 'The Rind cannot arrive beneath us; we will stop the mouth of the Nālī defile, the pass with windy cliffs.' On the day they came forth from Sēvī the Rind horse attacked them, there God's power was shown, the sweet world became bitter, they joined together in fight. (The Lashāris) tore up the fine drums, smote and overthrew the Rinds, and slew fully seven hundred of them. Mir Hān and Bīvaragh fell. Chākūr was exhausted in the fight, and stood in the path with his sword guarding himself with his shield. Nodhbandagh came from this side and made him mount upon his mare Phul. He struck Phul with his whip, and Phul, by God's strength, flew to Phaugar over cliffs and yawning chasms and the inaccessible haunts of the mārkhōr, and carried him over the crest of the hills. 'Bravo!' cried Bahār Khān, and thus he spoke to Nodhbandagh, 'Thou art a Rind, thou hast become a Rind, thou art in no wise a Lashāri. Thou art a Rind, and to us a foe!' Then Nodhbandagh answered him, 'My Chief! That day is on my mind when I sucked the milk of a Rind mother. My honoured mother, while she sang me a lullaby at midnight, and at the five hours of prayer, and in the yellow afternoon, said to me, "Thou art needful to Mir Chākūr, thou shalt save him one day in a fight, in a fight and a terrible battle"; and now that day is upon me, for who else would have helped Chākūr? They would have struck him down like a millet stalk, or rooted him up like a radish, and taken Sēvī in one day.'

VIII.

The poem which follows is of a more general nature than those given above. It commences with a recital of the legendary history of the Baloches, similar to that in I., and concludes with an account of the dispute regarding Gohar and the war between the Rinds and Lashāris.

I first took this ballad down from the dictation of a Ghulām Bolak Rind at Sibi in 1879. This version was published with a translation in *J.A.S.B.* Extra No. 1881. Since then I have heard other versions which have enabled me to make various corrections and amendments, and I believe that the text now given will be found more correct.

Kilāti, son of Habīb, sings: to the exalted Ghulām Bolak Rinds he sings: of the fight between Chākūr and Gwaharām he sings: of the harbouring of Gohar somewhat he sings: of the thirty-years' war he sings.

Let me celebrate the name of God, from the beginning my morning-star; Haidar is my support and protector with the Holy Prophet.

Come, oh minstrel, at early morn, learn my songs and carry them to the friends of my heart and my loving brethren.

The well-born Rinds were at Bompur, in Kēch and the groves of Makrān, the Dombkīs were the greatest house in the Baloch assembly.

The Rinds and Lashāris were united, they took counsel one with the other, saying, 'Come, let us march hence, let us leave these barren lands, let us conquer the streams and good lands and deal them out among ourselves; let us take no heed of tribe or chief.'

They came to their carpet huts, and ordered their turbaned slaves to saddle their young mares. 'Bring forth the slender chestnuts from their stalls. Saddle the numerous fillies, steeds worth nine thousand. Drive in the herds of camels around us, from the mouth of the Nali Pass.' The fighting-men called to the women, 'Come ye down from the castles, bring out your beds

and wrappings, carpets and red blankets, pillows and striped rugs and many-coloured bed-steads, pewter cups in abundance and drinking-vessels of Makrān; for Chākūr will not stay in this country, but goes to his own distant realm.'

The Rinds clad their bodies in silken coats, with helmets and shining armour on their arms and chests; they came with brazen stirrups and red boots on their legs.

They seized Sēvi and Dhādar up to Jhal and the Nīla Pass; Habb, Phab, Moh and Mali to the further side of the Nālī; the fortified city of Gāj to the land of Marāgah; Sangarh and the Mountains of Sulaimān were taken by the tiger-men; Sāng and rich Mundāhi became tributary to our Chief; from the boundary of fertile Kachhi up to Dhari and Bhanar.

There was generous Bijar with his sabre, and Jām Sulaimān with his sword.

Gohar came as a refugee with all her herds, countless herds of grazing camels, saying, 'Behold, my Chief; show me a place, a shelter for my herds of camels.' Then spake the far-seeing Chākūr to the fair Gohar, 'Stay by the streams of Shorān, in the neighbourhood of Kacharak, graze your camels in safety, settle down without care.'

One day from Gwaharām's village there came forth some wild youths riding their slender chestnut mares for sport and exercise. They slaughtered a pair of young camels to fill their bellies. Curses fell upon the wicked, upon the workers of evil, rage was upon the tribes, as of a thousand: on both sides injury was wrought, on this side was Gwaharām with his sword, on that side Mir Chākūr. For full thirty years the war went on over Gohar's young camels; all the leaders were slain, their teeth dropped from their mouths (or they ground their teeth in their mouths). The tribes only were left (*i.e.*

without leaders) by the mercy of God, and shake their swords at their foes with open wrath. They expelled Hasan the Brāhimī with Chākūr, and then the Baloch rulers made peace among themselves, and Chākūr through the fault of his brethren passed away to Satghara.

God protect us all from taking the sword again, and the Rind and Lashārī warriors from seeking revenge for blood!

IX.

This poem, containing part of the story of Gohar, and illustrating it by the episode of the lizard which took refuge with Bihārī, is very popular among Baloches, and is often quoted; but, nevertheless, I have only been able to recover it in a fragmentary form. One version, here reproduced with some emendations, was given by me in the *J.A.S.B.* for 1881, and a still more incomplete one in the Persian Character by R. B. Hētū Rām in his *Bilūchi-nāmah*.¹

The ballad purports to relate to the war between the Bulmats and Kalmats, but these tribes are not even mentioned in these versions. Hētū Rām's text only gives the latter part of the ballad, commencing with line 36.

Nodhī, son of Bahrām, sings: to the fierce Rashkānī Baloches he sings: of the war of the Bulmats and Kalmats he sings: of the lizard's refuge-taking he sings.

Sweet singing minstrel bring hither your lute, bind on your head a white turban, let the good man take gifts from the giver.

Yesterday from barren Sannī marched the fair Gohar; she came for shelter to the Mīr, to Chākūr wielding the glittering Shīrāz blade. Then spake fair Gohar: 'My camels are on the foothills of the Mullah pass, the Lashārī have a grudge against me.' He collected all Gohar's camp and goods and placed her in Kacharak. (The Lashārīs) came riding to Shorān, the town under Mīr Chākūr's rule. 'We will gallop to the groves of Gāj.'

¹ Lahore, 1881 (in Urdu). Mr. Donie's English translation (Calcutta, 1885) omits the poem.

In the evening Gohar's female camels come lowing, the milk dripping from their udders to their navels. Chākūr asked the camel-herd in dusty clothes, 'Be quick, Jat, tell me the truth; who has done this to Gohar's cattle?' And the dusty Jat thus replied: 'The Lashāris came here on an expedition, they slaughtered the young camels as with spite and rage.'

Gohar the herdswoman, with pearls in her ears, made a sign (lit. winked) saying, 'Jat, leave this matter alone, let the noble Rinds remain at peace in their tents; the female camels are perpetually bearing young.'

Then Rēhān the Nawāb was angry, and Jāro the Phuzh, bitter in reply: 'For fair Gohar's young camels we will take a sevenfold revenge with our swords, we will gamble with heads and hair and turbans.' Then Bāgar Jatōi answered and said, 'Where are the fair Gohar and Sammi? Hot was never lacking to his refugees; for when on Shah Husain's day of trouble Bibari sat in front of her hut, a lizard ran out of the phish-bushes. Some boys came hunting it from behind, and it ran into the Chief's house. Then the good woman stood in front of them wearing beautiful ivory bangles, white as fresh-drawn milk, slipped on over her soft arms. Bibari spoke to them with great dignity, and with many entreaties said, 'Boys, leave the lizard alone, it is my refugee; do so much for me for your own name's sake.'

But the boys, ignorant and boorish camel-herds, killed the lizard with sticks. Her lord and husband was not there in the house; she sent him a message of complaint. Hot returned from the assembly of Chiefs, and thus Bibari said to him with great dignity, 'If thou dost not take revenge for the lizard, I am thy sister and thou my brother.'

The hero thus replied to her, 'Oh lady, have patience awhile, for a little stay, do not speak to me. I will act so on account of this lizard that the ground will be full

of blood, sixty (corpses) lying on one side and fifty on the other, all gathered together in one place for the lizard's sake.'

Omar¹ has left a memory behind him for keeping his word, and Bālāch the avenger of blood, and the hero Dodā for the cattle.

X.

The war of the Kalmats and Bulmats alluded to in the heading of IX. forms also the subject of the following fragment. The first-mentioned tribe is alluded to by its more usual name of Kalmati, and the adversary is called Bulfat. The form Bulfat or Burfat is still found as a tribal name (non-Baloch) in Sindh, and as a section of the Lāstis of Las Bēla.

The Kalmatis tied up their mares bridled under a scaffold. They eat pulse (moth), molasses (gur) and milk, and yellow cow's-butter. The camel-herds came running with torn cheeks and broken arms, saying 'the women saw clearly how they drove off our cattle; they wept tears of blood, wiping them with the corners of their veils, for the men were taken captive—the warriors, with their old fathers, brethren and young sons. You have brought misfortune on our camels, our camels and herds of cattle, our fat-tailed sheep and white goats, our buffaloes with distended udders.'

Mir Hôt was angry with the tribe. 'The women have lost their wits, the women of the Kalmatis, to drive out the camels without spears, or body-armour. I will not let the murderers carry them off.' We beat the mares with sticks; we made the fillies' heels fly. We passed the boundary of the Wakāvi, and overtook the enemy; our friends called to us, Tūtā and sweet-scented Sahāk: 'Strike with your liver-cutting hands, with your wide-wounding Egyptian swords! Behold, what God will do!'

¹ The allusion is to Omar Nuhāt, who entertained the Lashāris, alluded to in IV. and in the Song of Neḏībāndagh (XIV.). For Dodā and Bālāch see XVIII.

They threw their soft blankets (over their mares' backs),
they took back their camels from the Bulfats, and
recovered from them the blood of their fathers.

XI.

CHAKUR AND GWAHARĀM.

The five poems included under this head are attributed to Mir Chākūr and his adversary Gwaharām, and are supposed to have been interchanged after the first battle between the Rinds and the Lashāris. Nos. 1 and 3 are Gwaharām's verses addressed to Chākūr, and 2, 4 and 5 are Chākūr's replies. It is probable that the series is incomplete. I give two versions of No. 1, of which (a) was taken down by me from the recitation of Bagā Lashāri in 1893, and (b) in Mr. Mayer's version. These two differ so much that it seems desirable to give them both in full. No. 2 is taken from Mr. Mayer's text, with a few alterations and additions from a fragmentary version in my possession. No. 3 is derived from two versions, one that of Bagā Lashāri, taken down by me (36 lines), and one given by Mr. Mayer (27 lines). Eighteen lines are common to the two versions, and, as both are incomplete, a more satisfactory text has been obtained by combining them. No. 4 is derived solely from Mr. Mayer's text, and No. 5 from a version taken down by me at Sibi in 1879, and already printed in the *J.A.S.B.* 1881, Extra Number.

1 (a).

Gwaharām sings of the day on which Mir-Hān was slain.

Let us meet on the bare desert foot-hills, and have
our interview on the barren plain, the grazing ground of
wild asses. Let the Rinds and Dombkis come together,
let the Bhanjars and Jatois repeat their gibes! The
Rinds came with booted feet, with their slaves they
alighted. From every hamlet they took their blood, and
the far-famed Malik Mir-Hān was slain! Chākūr fled
thence by night; he took a stick in his hand to drive
the cows and to graze the slate-coloured buffaloes!¹

¹ That is to say, Chākūr fled into the hills and became a herdsman. The buffaloes are called 'strungbē' or surma-coloured, from their dark-grey colour, resembling surma or powdered antimony, corresponding to our slate colour.

Whither went Rēhān and mighty Safar, Ahmad and lordly Kālo?

What was the matter with you, thick-beards?¹ Was not your tribe established in Bhēnī; had you not in your hands wealthy Bingopur? Your place was with your love on the coloured bedstead!

For the innocent blood of Mālim the Khān Gwaharām tightened his saddle-girths, and let his mare go to the Mullah Pass!

1 (b).

Gwaharām, son of Nodhbandagh Lashāri, sings: of the fight of Rinds and Lashāris he sings.

Let me sleep in the good lands of the Baloches; green are the streams at the mouth of the Mullāh. Let us meet on the low hills, the grazing-ground of wild asses. They came drunken again and again, with the roasted hind-quarters of wild asses.² I saw them with their red eyes; a Rustum arose before me, Chākur and Hārān on their powerful horses. You turned your tribe away from Bhēnī and fled over the mountain gorges, terrified Rinds on swift mares! What ailed you, thick-beards? You possessed wealthy Bingopur, the wharfs and markets of royal Chetarvo. Your fair lovers were in the lofty houses!

I make a petition to the Creator; may the Lord of Mercy be exalted; he gives a hundred and the hope of a thousand! My hope is for well-watered lands, but formerly I had no such hope.

The Rinds and Dombkis come together from the dwellings of Banar Jatōi.³ They have attacked the village and

¹An epithet of the Rinds.

²This translation is doubtful. It follows Mr. Mayer's version, but I have never met with the word kunār for wild ass.

³Or 'the Bhanjars and Jatōis repeat their taunts,' as in (a). 'Tana' wānī should probably be read for thanavānī. This has nothing to do with thango, gold.

taken the innocent blood of Mālim. I know that Chākur is losing his wits from the prayers and wisdom of Pīr Walī. He had no advance guard with bragging Mīr Hān in the narrow defile of the Nālī Pass. The Rinds, with booted feet, dismounted from a thousand swift mares. We too, with the Mīr's gathered armies, alighted with our followers. We slew the far-famed Malik Mīr-Hān, and the two young sons of Shaihak, both the greedy Sohrābs, Hamal the backward and Kēhar the miser, Chanar and Hot and mighty Safar, Jiand and distinguished Pheroshāh, Ālī, slayer of wild asses, from among the Royal Rinds, and Thamah's young son was slain. From every camp we took our revenge. Their horses veiled their spreading tails, pierced by thorns they knew not of. I gave him (*i.e.* Chākur) a stick to drive the cows and to graze the slate-coloured buffaloes. Rēhān and Hasan will churn butter, Khohū will carry buttermilk for the Mīr, and the Elephant 'Alī, that mighty man, will no longer keep the watches in the assembly with his long hair, the delight of women.

2.

Mīr Chākur, son of Shaihak, sings: the King of the Rinds sings: of the Rind and Lashāri battle he sings: in reply to Gwaharām he sings.

You injure yourself Gwaharām with that enmity, by raising dust among the Baloches, in that you have bound the name 'Nālī' on your waistband, and raised a name like Nodhbandagh higher. For once you were lucky in your game, and killed the Rinds' swift mares, whose footprints were clearly marked in the lowlands of the Mullāh; but remember the vengeance for that; how Bangi and Hasan, son of Nodhak, were slain together, Ādam and famous Nodhbandagh, Ahmad and lordly Kallo. You left out the flight, like a stampede of wild asses, on the day of the fierce struggle when the Rind arrows devoured them from behind in the fatter spots of their hind parts. You took

flight from the fort of Dāb, and drew breath at the mouth of the Mullāh, yet I never made such a mock of you, nor sent a bard to taunt you, reciting a song with twanging of strings in front of your noble face. You did not receive a blow under the ear from my tiger's paw, as you shook your head like a frightened (mare), hiding your head in holes and corners of the world. Half of you passed away to Gāj and Gūjarāt, half went wandering to Phalpur. You come making obeisance to the Rinds, and asking for a measure of grain in the skirt of your white garments; you toil under shameful burdens, and carry the black waterpots on your head! Now you hide under Omar's protection, I will fall on you as a man slain by his brethren. We are the Rinds of the swift mares; now we will be below you and now above; we will come from both sides with our attacks, and demand a share of all you have. Much-talking Gwaharām, keep your heart's ears open, make a long journey, perhaps your luck may come back. I will spin the top for a wager, and at the end I will raise a dust as I promised, and drive all fear from my friends' hearts.

3. GWAHARĀM'S REJOINDER TO CHĀKUR.

O my friends, noble in the assembly, come, well-born men of my tribe, come, all ye Khāns and Chiefs of the Lashāris, come, and let us form a gathering of brethren.

When I recited a taunt in verse, wind came into Chākur's head; never was there such a ruler as he! But I too am, like him, a man of violence. Let the King but give me an opportunity one day, and I will bring together the Sammas and Bhattis, and will pour the armies of Thatha on his head. I will place coals of fire on the palms of my hands and blow upon them like the south wind, and will kindle a mighty fire in the houses of the covetous men, so that the Turks of Dchli shall not be able to put it out!

When I fought with the thick-beards (the Rinds), the Rinds climbed up from below to the cold hill-skirts of Kalāt. On the day when these words were spoken Chākur slaughtered a black cow; Chākur was filled with manly rage. He did not pass by the deep water of Jhal, nor did he saddle his mare Sangwāth, nor did he bring his minstrel Gūrgin with his tightly-stretched drums. Ha! Ha! what a victory was ours; we struck our foes a blow, and off went the chestnuts, like wild asses, with cup-shaped hoofs. Every mouthful in famous Sibi does Chākur carry off with livelong grief.

Chākur climbs the steep cliff, Mando's beloved son turns back. The weary wolf stands in the dense shade of a tree and looks behind him. He goes off to the country where the wild pistachio ripens, and his mouth and face and curly beard are stained with the milky juice of the *ātro*.¹ A Jamoti woman will sing lullabys to the son of a Baloch woman, his son will be a companion of camelmen and cowherds, his hands will be galled with much digging. He collects measures of corn in the skirt of his white coat, and carries the black waterpots on his head.

4. CHĀKUR TO GWAHARĀM.

Mir Chākur, son of Shaihak, sings: the King of the mighty Rinds sings: in reply to Gwaharām he sings.

O my bay! eat your grain from your nosebag; make your neck and legs as stout as those of an elephant; swiftly, giving you the reins to mount the cliffs, I will return from Sibi. For you I have stored in my tents the sweet camels' milk. Stand in your stall with six pegs, eat of the wheat and satisfy your heart. Strengthen yourself for the enemies' mountains, for right or wrong I will come back again. The folk are displeased that you should be tied up in that land where I see the brave.

¹ The *ātro* is a small plant (also called *lammā*) with milky juice, which is eaten by mountaineers.

I swear on my head and hair and turban, once I get free I will lay many low, lives will be overwhelmed among the spears and lances. Let that man come on, whose hour is come, the cup of whose reckonings is full! I too ask from my King and Creator victory for the true Rinds at Sēvi, rather than for the slender-footed thin-beards. Hereafter the Mughal youths and maidens will receive enlightenment!

5. CHĀKUR TO GWAHARĀM ON FINALLY
LEAVING SIBI.

Chākur, son of Shaihak, sings: the mighty King of the Rinds sings: somewhat he sings on the day of leaving Sibi: in reply to Gwaharām he sings.

I will leave man-devouring Sibi, curses on my infidel foes! Let Jām Ninda the Bhaṭṭi distribute bread for three days. For thirty years, for all our lives, will we fight with these gigantic men. My sword shall be stained with blood, it bends like the jointed sugar-cane, so that through crookedness it will not go into its sheath. The youths wearing two turbans (*i.e.* of high birth) do not rise up to sport among the tents under the shadow of their venerable fathers, nor do they rub scent on their moustaches, but they feed on the flesh of fat-tailed sheep and boil strong liquor in their stills. There is none of them who bears the signs of a ruler; they have eaten all their Indian blades, their broad swords are rusted, they have gambled them away to the usurers, they carry children's sticks in their hands.

Gwaharām is in dusty Gandāva, a stone cast into the sea; the fishermen have drunk his blood. Āli and Wālī possess all his countless herds of camels, the rebel fort is deserted, brought to earth by fierce Turks and Rinds on high-bred mares. Gwaharām has lost both places, and will possess neither grave nor Gandāva.

XII.

CHĀKUR AND HAIBAT.

This poem was taken down from the recitation of Ahmad Khān, Ludhiānā Land, of Rohri in the Dera-Ghāzi-Khān district.

The subject relates to a vow made by Haibat or Haivtān, son of Bivaraḡh (Bibrak), one of the celebrated 'Four Vows.' Haibat swore that if any camels got mixed with his herd he would not restore them. Jāro, Nodbandaḡh and Mir Hān made vows at the same time (see 'Adventures of Mir Chākur' in Temple's *Legends of the Panjab*, vol. II p. 475). The vows of Jāro and Nodbandaḡh are the subjects of the following poems (XIII. and XIV.) The Mirālīs or Children of Mirāl are identical with the Bulāḡhis.

Haibat, son of Bibrak, made an oath before the Rinds, striking his beard thrice with his left hand: 'If any man's herd of camels becomes mixed with mine (I will not return it). If he would keep his camels let them graze on the further side of the ridge.' Suddenly Chākur's camels came and mixed with those of Haibat, son of Bibrak. The Rinds got ready to fight. 'We will not leave our camels with the Children of Mirāl,' but Chākur kept them back, and made fools into wise men. 'Many such camels have I given to saḡirs in the name of God!' Upon this the alarm was raised that Gwaharām had carried off a herd, and the Rinds pursued the Children of Lāshār with the sword. The Rinds were tired, the neighing horses turned back. Chākur shaded his eyes and looked for his other troop of horsemen. Suddenly a dust arose at the mouth of the Nāri defile, and Haibat son of Bibrak's troop came riding with turbans all awry. With the sword they charged the Children of Lāshār; seven-score of their own men they lost in recovering the camels, and killed three hundred and fifty of the Lashāris, and fifty more were slain, all ālims, readers of the Qurān. Both tribes bore away their dead in doolies, but the Lashāris had the greater number. Haibat kept the recovered herd apart, and the Rinds

made ready to fight him. 'We will not leave our camels with the Children of Mirāl.' Chākūr hardly restrained them, saying, 'That herd was stolen by our enemies, and they are better with our brethren than with strangers, and anyway they will be of use to us some day, I will not break my own arm, nor set fire to my own jungle. With whomsoever you take them, I will keep quiet.'

Three or four days passed in such discussion, and on the seventh day the herd came back to its own place, the same full-grown (large-toothed) camels, with Kotal the camel-herd. Chākūr then gave Haibat as a reward the Nārī stream and the town of Sibi. 'O Mirālis! fill your horses' nosebags with green fodder!'

XIII.

The second vow (see above under XII.) was that of Jāro, who swore that he would kill anyone who laid hands on his beard, and also that he would kill anyone who killed his comrade Haddeh.

Chākūr, who does not here appear in a favourable light, induced a nurse to bring Jāro's child to him so that it touched his beard, and Jāro thereupon killed his own son. Again Chākūr induced Haddeh to touch Jāro's beard while passing him in a horse-race. Jāro shortly afterwards instigated his nephew Shāho to kill Haddeh, and when he had done this he himself killed Shāho and buried him with Haddeh in one grave. Jāro is known throughout these ballads by the epithet of *jaur-jawaz*, i.e. poisonous or bitter in reply, a title fully borne out by the second of the following poems. Haddeh was Chākūr's brother-in-law, being married to his sister Bānari. The text was recited to me in 1884 by Ghulām Muhammad Bālchāni.

1. CHĀKUR TO JĀRO.

Chākūr, son of Shaihak, sings: of the day when Jāro's beard was seized he sings: of the slaying of Haddeh he sings.

O Mughal, saddle your steed, as swift as deer or tiger; saddle your fiery Arab and bring him close to me, that I may tell you a dream.

The Rinds are my mountain forts, but for a slain Rind there is no door open, on both sides his life is shut in.

Because he arose in sport, Jāro with knife and dagger slew them both; he slew him with his companion, because Jāro's curled beard was seized, because Haddeh seized it roughly.

2. JĀRO TO CHĀKUR.

Jāro, son of Jalamb, sings: in reply to Chākur he sings.

Give ear, O toothless Mazido, to this strange tale, O Mazido¹; a strange tale and a wonderful dream!

Speak not falsely, Chākur Nawāb, speak not falsely that you be not held a liar; let falsehood be outside your teeth, away from your noble tongue!

It is true, O mighty Mīr; it is true, O Chākur Nawāb. My curled beard was seized. By this my life was taken from me, by your own double shame, by your spiteful taunt!

One day saw both Haddeh and Shāho in a far-away home in the ground. With him was his jointed bow, his quiver full of gold, his keen blade with new scabbard; both of them slain with knife and dagger; each slain with his comrade. For your heart's pleasure they were killed and left there. Haddeh never returned home eating betel and cardamoms, to his wife in her four-sided hut, to Chākur's fair sister, to Bānari, best of women, nor sat with her in close embrace.

Seek for Haddeh in the ground, for Haddeh in the ground in the grave of two men!

¹ Mazido is said to have been Chākur's original name.

XIV.

THE LAY OF NODHBANDAGH.

Nodhbandagh was a leading man among the Lashāris, and is celebrated for his generosity. He has already appeared as the chivalrous protector of Mir Chākūr, whom he saved in the battle, and mounted upon his own mare Phul. Chākūr had in former days tested him in various ways. Nodhbandagh had made a vow never to reject a request, and never to touch money with his hands. Chākūr gave him a pair of saddle-bags filled with money, and made a hole in the bottom, so that the money dropped out. It was picked up by a band of women who were gathering tamarisk-galls, and they bestowed on him the name of Zar-xuwāl, or Gold-scatterer. Afterwards Chākūr sent him a Domb, telling him to demand of Nodhbandagh everything he had in his possession. The Domb did so, and Nodhbandagh said in reply : ' Give me your *phushht* or upper garment, and I will give you all my clothes and other possessions.' This the Domb did. Nodhbandagh divided the *phushht* into two parts, with one of which he clothed himself and with the other his wife ; and then gave the Domb all his clothes and everything in the house, and it was left bare. At night Nodhbandagh and his wife lay down to sleep in the empty house. At midnight a laden camel sat down before the door of the house. Nodhbandagh said to his wife, ' Go and smell the camel's mouth. If it has a sour smell, drive it away ; but if it has a sweet smell, call me to unload it, for Heaven has sent it.'

The good wife smelt it, and it had the scent of musk. Then Nodhbandagh unloaded it, and opened the bales, and found that they contained garments of every sort for men and women, all sewn and made up. So he and his wife clothed themselves. Next morning when he came into Mir Chākūr's assembly, the Mir said, ' Nodhbandagh, thou art verily the Gold-scatterer.'

This poem is Nodhbandagh's reply to his brethren when they reproached him for giving away all his possessions. I took it down from the recitation of Ghulām Muhammad Bālāichānī in 1884, and included the text in my Balochī text-book, 1891, and also in the 'Adventures of Mir Chākūr' in Temple's *Legends of the Panjab*.

Nodhbandagh, the Gold-scatterer, sings : he sings somewhat in his own praise.

O friends, friends, my friends and fiery brethren ! The

avaricious have uttered a speech, and laid blame upon my head, so I perceive plainly, they have done injustice to an innocent man.

All men carry beards on their faces, but those who are no men wear them below; they display them on their knees and heels, and some on the nape of their necks. A man has never been so disgraced and put to shame before a woman, as when a hen strikes her chickens on the head with her beak. He sits and weeps near his love, and draws forth sighs from his mouth.

The generous assemble with me and the greedy quarrel with me; they quarrel and say, turning their faces away from me: 'Nothing will be left with Nodhbandagh; Phul¹ will not bring forth in due season, after six months at full moon; she will not bring forth nor bear a foal.'

Now foolish were my bitter foes, nor do I fall under yesterday's taunts. When I was skinning my sheep and goats how many of the greedy would assemble, how many of the grasping be gathered together? I had the wealth of Muhammad! Seven or eight hundred herds of cattle, innumerable herds of grazing camels; nor have I ever gambled, nor is their tale told by the coloured knuckle-bones, nor have impostors extorted my wealth from me, nor mighty armies robbed me. I have given it away in God's name to pious men, reciters of the Qurān, and to the poor dwelling in the wilderness. In the morning they eat their fill, the warriors of the faith come joyfully, with joy they repeat my name. As gifts I do not reckon sheets, scarves, silken overcoats and quivers, or wide-wounding Egyptian swords. These the Ghāzis carry away. A striped shawl worth three hundred,² worn but for one

¹ The name of Nodhbandagh's mare. See VII, p. 14.

² The currency alluded to is probably the silver coinage of the later princes of the house of Taimūr, such as those issued by Sultan Husain Baiqara at Herāt. These are thin, broad dirhems weighing from 80 to 90 grains of silver.

night, is carried away in the morning by anyone who asks for it, by a Dom, a singing minstrel. The good praise God and return thanks for this. But let no such petitioner come to me and ask me for a wife, saying, 'Bring forth a pillow and a lady fair,' for of such gifts there are none to be had. An oath is to me as to Omar,¹ as to Omar is an oath to me. I will not be stopped from giving. I am not a man to be stopped. Whatever comes to me from the Creator, a hundred treasures without blemish, I will seize with my right hand, I will cut with my knife, I will deal out with my heart, I will let nothing be kept back; for then my young brothers, my nephews and mourning brethren would quarrel among themselves as to the partition of my inheritance and property, over the wealth of Nodhbandagh.

XV.

THE LAY OF DILMALIKH.

Dilmalikh was a Rind noted for his generosity, and for the sumptuous entertainment he gave the Lashāris just before the outbreak of their war with the Rinds (*Legends of the Panjab*, ii. 472). Afterwards he lost all his wealth through gambling, and was set to cut grass for the horses by a woman from whom he asked entertainment for the night. The following song, taken down from the recitation of Ghulām Muhammad Bālāchāni, is evidently incomplete. The last three lines are Dilmalikh's reply when the Lashāris offered to adopt him into their tribe.

Gambling has brought famous Dilmalikh, through malice and spite, from the brilliant assemblies of his brethren and the gathering of the Rind encampments. A Rind woman calls him uncle, puts a sickle in his hand, and famous Dilmalikh has to cut grass for galled jades! Now I give up my long boots, my brazen

¹ Probably the reference is to Omar Nohāni, the ally of the Lashāris, who was celebrated for his generosity.

stirrups and bits; the sandals of *phish*¹ make my feet swell. I was not worthy of the bay mares, I have given them for an empty amusement. Their story is in the coloured knuckle-bones.

God cannot turn a Rind into a Lashāri. A Musalmān cannot become a Hindū, nor wear the Brahmanical cord of heathendom.

XVI.

THE EXPEDITION TO DEHLI.

This poem is attributed to Shāhzād, son of Mir Chākur, and relates to the exploits of the Baloches who joined Humāyūn's army to recover Dehli from the Sūris. The text is derived from three versions taken down at various times, the fullest being that of Bagā Lashāri. The Rinds and Dodāis appear to have joined in this expedition, and to have been accompanied by men of the original tribes of the Indus valley, with whom the Baloches were associated, the Langāhs, Nāhars and Kungs. The Langāhs ruled at Multān, the Nāhars in the Southern Dērajāt. Nothing is now known of the Kungs.

Shāhzād, son of Chākur, sings.

From hence come the two-sworded Langāhs, the Nāhars and Kungs, greedy of gain; the Dodāis go forth with the sword, they draw their scimitars from their green sword-belts, girt over their shapely shoulders with velvet and scented leather of Herāt. Forty thousand Rinds are at the head, and Humāyūn comes with three or four hundred thousand men to deal a mighty blow on the tribes.

The sun rose and the army appeared, Humāyūn's innumerable army. From the shadow of the shafts of the thrusting spears there was no room on the ground for the foot; birds sat on the lance points. There was no place for man or horse. The call was given from

¹ The *phish* is the dwarf-palm of the Sulaimān Mountains (*Chamserops Ritchiana*).

the skin-covered drums to forty thousand men sprung from one ancestor. Their hearts did not tremble with imaginations, the true Rinds came with keen edges. Your countenance was in God's protection, with your wives and golden-fronted sons. There was gambling with heads and hair! Thither they came by agreement with the Turks.

The fight began with bullets from guns, on white-faced grey mares. There was not a single moment's delay; in a moment water was turned into milk. I beheld it with angry eyes; the army gave way in the left wing; all the Mirālīs (or Bulēdhīs) broke and fled, some turned and abandoned the Mir's side. Then the true Turks of Dehli showed their strength, and Mai Bānārī, daughter of Shaihak, alighted and drove back the Rind warriors. The furious Turks of Dehli stood firm, the Rinds on their slender mares wielded their swords, and the soul-eating Turks fled from Dehli, ashamed, before the Baloches of the mountains. Seven thousand of them were slain by the man-tigers, ground as it were under a mill stone. Three hundred were slain on the Rind side, Allan, first in attack on the foe, Allan who blackened the bragging foe, and Noh was slain who came with Nohakh, and Balash the Royal who came with the Mir. They took Dehli-fort with its thousand treasures. There Chākur halted for eight watches: 'Let us rest and let our mares take breath, and let the young fillies with pointed ears have a little rest, and let their withers recover from their swellings for a while. And I, with my eighteen young sons, will drink blang in the bazaars, and in the early morning we will again urge on our mares and meet the enemy face to face!' Men who come from Sindh, from the streams of Rānī fort, from the nine-branched water-courses of ruined Uchh, (tell the women) to cease from their midnight lamentations for their true-loves and heroes, to wear no more dark-blue for their lovers, or

bashful women for their lords, for the ants which eat men's corpses are in the courtyards of others, and our black clothing is brought back to us by our sweet armies and our Lord and Amīr is free from care or envy of anyone. Let that Amīr come and behold Chākūr's shadow!

XVII.

THE WAR OF THE RINDS AND DODĀIS.

When Mir Chākūr with his Rinds advanced towards Delhi a large body of Rinds, headed by Bijar son of Phēroshāh, separated from him and returned to the Indus Valley, where the Dodāis under Sohrāb were already settled. The Dodāis were allied with Chākūr, and a war ensued between them and Bijar's Rinds. No details of this war are known, but it must have ended in a division of the country, as most of the tribes of the Derajat claim descent from these Rinds, while Derā-Ghāsi-Khān remained in the possession of the Dodāis. Ghāsi Khān son of Sohrāb founded the town, and his tomb is at Churatta, a few miles away. His descendants, the Mirrānis, kept the Nawābship for two hundred years.

The following eight poems relate to this war, and appear to be contemporary with it. The poets on the Rind side are Bijar himself and Jungo, and on the Dodāi side Bahar son of Sohrāb, Hājī-Khān son of Ghāsi-Khān, and Hairo, son of Mandos. Many of the allusions are obscure, and refer to events of which the memory is forgotten. It may be noted that Bijar calls himself Bādshāh or King of the Rinds, a title generally reserved for Chākūr.

The poems were recited by Ghulām Muhammad Bālāchāni.

I.

Bijar son of Phēroshāh sings: the head of the Phuzh Baloch sings.

Let Gāgar¹ work his waterwheels in the night watches in the lands belonging to me Bijar, for now I will no longer dwell in the village crowded with faces. I will go to

¹ Gāgar was a peasant whom Sohrāb instigated to take possession of Bijar's land on the Indus, and irrigate it by means of a *jalār*, or waterwheel, here called *arhat*.

generous Brāhim, generous Brāhim and Muhammad, who will drink wine in a golden cup, drink wine and give me a share, and give it with a joyful heart; else is he no Rind and the Dodāis are my brethren; there are no mountains, and we dwell in Hindustan; there is no Sindh, Phailāwagh is my pasture; the brackish water of the Chāchar is my friend, it is sweet in my children's mouths, for those embankments are far away from the Turks. Drunkards are the young men of the Sindh country; there is much water and bhang is cheap, and wood is plentiful near their houses.¹

2.

Babar son of Sohrāb sings: the Dodāi sings.

Wonderful head! What idea has overtaken you? That wide-wounding sword has struck you, the arrows can be seen under your armpits, the snakelike arrows bite into your body from the hands of Rinds on slender mares. Another day do not speak falsely to Chiefs and generous Lords, and Kings, rulers of forts.

This kind of speech is used by angry men. Wayfarers as they pass by all come as guests to me, and I struck Bijar with the bright sword.² Know that you have many foes to let out your life! The golden cup of my days was not yet full. The warrior Jongo is my witness, in what way thou didst look upon my face! The brave man does not utter falsehood, nor the noble householder with fair sons! My Chief is the taker of forts when he goes to war, he gives shelter to the grazing herds of camels, he is the bright lamp of sorrowful eyes, the reliever of the oppression of the brethren who hold the ford!

Now I give up, it has come to an end; the melon has been devoured by a crowd of comrades. Our attendant *hāris* are grieved and distressed, and wander sadly with

¹ Implying that it was easy to distil spirits or to mix bhang.

² Lit. 'the green.'

their little sisters. No rain has fallen from the banks of cloud with us and our companions, nor with our mighty uncle.

3.

Jongo son of Ghulāmo sings: in reply to Babar he sings.

O rain-clouds piled up afar off in banks as the cold wind drives you on high, bear a salutation to my foes and say, 'O mighty Babar son of Sohrāb, you send me messages full of noise from Sindh, and call upon me for words of evidence. A witness is he who stays behind, those in front do not pull in their bridles. For what cause should I find a fault in my Chief? The Dodāis are all brave, one like another, worthy to be praised by poets. So much knowledge I had.

When you came, riding with your comrades, eleven bold men, one like another, I formed in my heart the intention of making a slaughter of you all; but when you came near, you quickly turned back, so much did the Rinds' thrusting spears hurt you, the sharp buffets of your foes! You carried away your shame in your flight on the day when generous Phēroz fought, you felt the dread of Shaihak's sword and were in terror of Mēlav's¹ Lord. You did not keep back your head from the crocodiles nor from the buffeting of the river's waves.² The hungry Māchhis pulled you out! Of youths such as you, subduers of women, of such the Warrior Bijar has many.

I am well acquainted with Bijar's customs; he will not accept female camels in payment, nor the male camels of the towns, nor swift mares. The food he devours is young heroes. He had prepared and arranged a wedding-banquet for you. When this time the gathered armies of your enemies come upon you they will clothe you in the same

¹ Mēlav is the name of a mare.

² Babar is said to have fallen into the Indus in his flight, and to have been fished out by Māchhis (fishermen).

(red) garment, in which they clothed your uncle before you. A piece of the same cloth has been kept for you!

4.

Hairo son of Mandos sings: the Dodāi sings: in reply to Bijar he sings.

Sharpen my sword, my diamond-like lightening blade, my friendly green-flashing sabre; sharpen it on the harsh whetstone, temper it to an edge to cut silver; gird on my sheath for the slaughter, both hilt and edge are fasting!

A message has come from the Rinds, from the wearers of dirty clothing. The sword-wielding Rinds have arisen, led by renowned Bijar, slayer of men, to fight with Malik Sohrāb! God grant our petition, that we may stop their gathered armies in the yellow afternoon and at early morn. We will come forth from the foothills, from the distant sandy skirt of the mountains; we will show ourselves on the Rohri hills, and Rinds will join in battle with Dodāis. We will pair off our gallant youths; Nathū (Rind) will struggle with Shahzāda (Dodāi), sweet-scented Wali (Dodāi) with Chatā (Rind), Shambo (Dodāi) with mighty Shorān (Rind), Mādan (Dodāi) with powerful Allan (Rind). The opposing armies with weighty forces will come to the water's edge, and will thrash the ears of corn, one of the other.

Then will I with my black troop of wild asses, lance in hand, on my mare Lakī, search out and slay Bijar, renowned Chief of the Phuzh; and perchance, if fate so will it, he will flee backwards. I will pursue him, and swiftly seize him by his dirty robe. I will cast my hand upon his neck, and break my sword upon his head, and so transfix him with my dagger that it will sink in up to the trusty hilt, and my right hand will be stained with his blood. Bijar will fall from his bay mare's saddle, and will sleep upon the plain, and alone with my Indian blade I will

carry off the Rind quiver when by Divine might we win the victory!

Many arrangements will be made about women; deputations (to ask for terms) sit in our assemblies. I, Hairo Tasoāni, have slain him, and have girt on the sweet-scented, knotted turban of Chieftainship, and a pillar has been overthrown by the Dodāis.

5.

Bijar son of Phēroshah sings: the King of the mighty Rinds sings.

The Chiefs dwell among the wealthy bazaars of Sindh; Lāl and Mando are drunken with drinking too much wine, and excited with intoxicating mājūn, but the men of the Rinds, with slender mares, have sent out keen men to spy out the land, and these cunning spies came back with joyful hearts. With joyful hearts they came from the enemies' land, bearing with them broken branches of the *phir-tree*,¹ and thus they spoke in the assembly: 'We have spied out all the boundary, and have bound the tiger-like mares with the fetters of full-grown camels, and fastened them to pegs of siris-wood and iron. Jongal seized them as the eclipse seizes on the moon. Thence we went to wealthy Sindh by the order of our Lord the *Khān*: Hāji *Khān* has slender mares, Ghazi *Khān* has powerful horses! The Dodāis are very mighty warriors. Hairo Tasoāni on his chestnut was very strong in his hatred to his foes, but little Nātho struck him a blow with his thunderbolt (*i.e.* his sword), and his head fell from his powerful mare's saddle. He was rescued by the hungry Māchhis; let him take his braggart speeches to the far-dwelling Namurdīs, and sit in the assembly of the Royal Amir. O, Jām Ismāil, if you ask my advice, I say, 'Turn Babar out of your house.' Another day do not speak falsely to a chief, a generous lord, and ruler over many forts!

¹The *Salvadara Oleoides*, borne as a sign of success.

6.

Hāji Khān son of Ghāzī Khān sings: the Dodāi sings.

Gallant youths of both sides, leave your womanlike dreams! They give me a pain in the head, and my noble body is heated as with a fire of Kahir-log¹ charcoal, it melts like wax and wastes away in its soft white robe.

The day before yesterday news was brought to me that my bitter foes had come. They brought boats and ships and seized the narrow fords. Every man came running for dear life's sake, and thus they shouted, 'Quick! cross the river; go to the other side of the ferry; they are standing in the boats, to bring upon us great woe and chew the bones of our funeral feast!'

Friends, you may choose for yourselves, but I have sworn on the *siris*-tree to move when she helpless *siris* moves, and if the firm land marches I will drive pegs into it to stop it. Bijar will not seize me from behind when he comes in pursuit; like ten-score men will I come forth to meet him. I will cut through his stout horse's neck, and will give good entertainment to the spearmen. I will so wield my sword in that place that it will cleave him to the saddle-bow, and he will fall on his hands and his neck and gnaw the earth with his mouth, and my revenge will be even for my chief, for Hairo's gold-hilted sword.

7.

Bijar son of Phēroshāh sings.

Clouds and dust arise by the bank of the Sindh river. They have taken burning brands and set fire to the bushes, and having fired them the folk assemble, and are weary with putting it out.

The day before yesterday said Allan to the warrior Chief of the Rinds, 'Bijar, if you would do well, make a loan on good ground, and drink blood to satisfy your

¹ The wood of the *Kahir* (known in Northern India as the *jhand*), *Prunella spinosa*, is much used as firewood, and gives out a great heat.

thirst; do not take your tribe beyond their bounds. For our chief is passionate and bloodthirsty, the hero of the swift steed! One day I will demand of you an answer for the priceless slaughter you have done! Hairo of the loud voice is not one man's equal, but is the match for a hundred, and beats his enemies as with a stick, with the edge of his glittering sword. Think of the grief I have undergone, nor destroy your brother's liver with sorrow!

Hairo, I swear by the prophet, a true oath on his shrine, I dare not say I shall escape safely from Hairo's rainbow blade, but let Muhammad Mustafā befriend me and give me my turn of victory, so shall we both go together to the other world, and together we shall gaze upon the Hūrīs and the lakes and streams of Paradise!

8.

Babar son of Sohrāb sings: the Dodāi sings.

Bijar, if you would do well, O Khān, if you would do well, come and look upon Malik Sohrāb, prostrate yourself three times before him, kiss his booted feet, and let your moustache trail in the dust and your beard sweep the ground; else begone from this country!

XVIII.

THE WAR OF DODA AND BĀLĀCH AGAINST THE
BULĒDHĪS.

Doda Gorgēsh is celebrated among Baloches for the protection given by him to a woman named Samint, a refugee from the Bulēdhī tribe with her cattle. He, with most of his brethren, was slain in attempting to recover them from a Bulēdhī raid, and he is often held up as a model for other chiefs to follow, and compared to Mir Chākur who fought about Gohar's camels.

Of the three following poems the first, relating the death of Doda, is given by R. B. Hētū Ram in the Persian Character in his *Bilachī nama*, p. 88. In transliterating the text I have been obliged to make a few corrections. The second and third poems I took down from the

recitation of Ghulām Muhammad Bālāchānt. No. 2 is also given by Mr. Mayer in a nearly identical version. The series is incomplete, as a poem by Bivaragh, Chief of the Bulēdhīs, should evidently come between No. 2 and 3. Bivaragh had taunted Bālāch with lurking in the hills like a jackal, and this assertion is scornfully repelled by Bālāch. The story of Bālāch and the Bulēdhīs in prose was taken down by me from the narration of Ghulām Muhammad Bālāchānt in 1884, and included in my Balochi Text-book. A translation of it was published in *Folk-lore*, 1893. I give this story here to render the ballads which follow more intelligible.

THE STORY OF DODA AND BĀLĀCH.

There was a certain Bulēdhī who dwelt in the land of Sangsila; he had much cattle but no son. And in that place he grew a crop of millet.¹ One day as he walked round his millet he saw that a herd of cattle had been eating it. He searched for their tracks on all four sides that he might see whence they had come, but not a single track went outside the embankment which surrounded the field,² although the herd had grazed on the millet inside. The next day when he came he found that the millet had been eaten again, and again he followed the tracks, but they did not go outside. Then he made a smoky fire and left it burning by the millet, that the cows might come close to the fire, as is the custom of cows. On the third day when he came he saw that the cattle after grazing on the millet had lain down by the fire. Then he knew in his heart that this herd had come from heaven. There were nineteen cows; he drove them off and brought them home, and gave them to his wife, whose name was Sammī, saying, 'This herd is thine, for when I die my heirs will not give thee my other cattle.' Then he moved away from that place, and came to live under the protection of Dodā Gorgēzh, and said to him, 'When I die let my heirs carry

¹ *Zurth*; the Arabic *dhurrah*, Indian *jawār* (*Holcus Sorghum*).

² Every field is surrounded by a *laṭh* or embankment to keep in the water which is let in for irrigation when the hill-torrents are in flood.

away the rest of my cattle, but this herd is Sammi's. Do not then give them up to anyone, they are under thy protection.¹

One day Sammi's husband died, and the heirs came and demanded the cattle. Doda gave them all the rest of the cattle, but not Sammi's herd. The next day the Bulēdhis came and raided that herd. Doda pursued and overtook them at Garmāf Daf, and there they fought.¹ Doda was killed by the Bulēdhis, his tomb is still there. Then the Bulēdhis came again and raided a herd of camels belonging to Rāis, son of Doda's uncle. Rāis, with his brethren Kāwri, Chandrām, Totā, Murīd and Summēn pursued and overtook them and gave them battle, but they were all slain there together with Rāis. Only one of the brethren was left, Bālāch, a poor-spirited man. Bālāch then went to the shrine of Sakhi Sarwar, and for three years he fetched water (carried water pots) for the pilgrims. After three years were past, one night he saw a vision. Sakhi Sarwar came and roused Bālāch, saying, 'Go and fight with the Bulēdhis.' He arose and bought him a bow, and at night he left it unstrung. When he arose in the morning, behold, his bow was strung. Then Sakhi Sarwar gave him leave to depart, and said, 'Now thy bow is strung, go and smite the enemy.' So Bālāch went and waged war upon the Bulēdhis. He had but one companion, Nakhifo his brother. (They had the same father, but Nakhifo's mother was a slave-girl.) No one else was with him.

They fought in the Sham and Nēsāo, in Bārkhān, Syāhāf and Kāhan,² for in those days all that country belonged to the Bulēdhis. When men lay down to rest

¹This is the subject of the first of the ballads which follow. Garmāf Daf is the Hotwater Pass. There are several places which bear the name Garmāf. This one is near Sangsliā, in the Bugti country.

²That is in the country now occupied by the Marri, Bugti, Khetrān and Garhānāi tribes.

at night in their homes they would discharge their arrows at them; three-score and one men they slew. Then the Bulēdhīs left that country and settled in the plains.¹

When Bālāch became old he lived at Sangslla, and a band of Bulēdhī horsemen came and slew him there, and lost one of their own men as well. It happened in this wise. When the Bulēdhīs came they said to Bālāch, 'Bālāch, pay that money that you carried off!' Bālāch replied, 'Come nearer, I am deaf.' So they came nearer and again demanded it. Then Bālāch said, 'In the days when I had money you never asked for it, but now that it has all dropped away from me you come and demand it.' He had a razor in his hand and he plunged it into the belly of the Bulēdhī, saying, 'There is your money,' and killed him. Then they fell upon Bālāch and slew him. It was thus that the Gorgēzh and the Bulēdhīs fought.

1. THE DEATH OF DODA.

The good woman Sammi came with her cows to Doda for protection. Rāmēn, a youth who dwelt near by, saw Sammi's cows; the Children of Mīrāl (*i.e.* the Bulēdhīs) raided them, and wickedly drove them away. In the first watch of the day the alarm was raised. Doda was lying asleep when his wise mother came and roused him, saying: 'I bore you for nine months in my womb, and for three years I suckled you. Now, go forth in pursuit of the cattle, for who is so swift of foot as you? and either collect and bring them back or bring destruction on your own head!' And his wife's mother, with great dignity, said, 'Men who promise to give protection do not lie asleep in the day-time.'

Generous Doda arose, and thus spoke to his mare Surkhang, in excuse (for riding her in the pursuit):

¹ The Bulēdhīs, or Bardiā, still live in northern Sindh, near the Indus.

'The lady has brought you cold water on her head, and a relish of fat sheep's tails; lentils in a broad dish she has given you, and for your heart's content grain in a red nosebag, and water in a fine bucket. Now is the time of Doda's need; I go forth through the craft of my foes. That day (for which I reared you) has come to-day, and somewhere we must overtake the cattle.'

In a place below two cliffs, where the water flows through the gorge close to Garmāf, Doda the Brave overtook them, and fell upon them, the young man, his mother's beloved son. The Angel of Death brought him thither, him and Jām 'Umar together, with Surkhi his mare of the light paces. A youth struck him from one side, and Doda fell from his mare's saddle on to the plain, and together with Jām 'Umar he died there, with red boots on his feet and glittering rings on his hands!

2.

Bālāch son of Hasan sings: the Gorgēzh Baloch sings: the avenging Baloch sings.

Take away Bivaragh's black-pointed sword; how has he become as a foolish boy, and taken leave of his childish wits! He came and plundered the cattle which grazed in Doda's charge on Mir Hamal's sandy waste, leaving the owner enraged, the grey tiger in his wrath. For me and you, oh my enemies, such thefts were not to be carried out, picking out and counting the cattle!

You saw Doda in his wrath when he came raging after you; he was not in a pleasant place. You killed his mare, striking shoulder and hip-joint; blood bubbled from her mouth. Doda followed on foot, wearing red boots on his feet; your horsemen overtook and slew him. You slew my brethren, Rāis, Chandrām, Kāwari the bold; you killed fiery Rāis, and had no fear of what was to follow!

Doda, thy lordly armour, thy harness and kingly weapons, thy feathered arrows the plunderers divided; the makers of butter carried away thy helmet! The women in the camp were scattered; they saw clearly what had happened. Tears of blood they shed on their shoulders and bodices which were wet with their grief.

O ye, who have slain this man, the Baloch women are left without their lord, and wander about outside. I see the bay mares running loose, roaming about turned out of their stalls; I see the children naked, the women go to earn their bread in dreams, no lover comes to comb their hair and spread it out over their shoulders. My lordly body grows hot at the sight like a log of *kahr*-wood¹ charcoal, like wax it melts and wastes away in its soft outer garment. I sit and fight with my heart, and my heart thus answers me:

'Bālāch is a tiger, a hailstorm. That wealth which Bivaragh carried will never become fair clothes and raiment, nor will he be able to give away in presents much of that cloth and Khorāsān coats. This is my Chief's token: Doda's gold-hilted sword and brave Rāīs's tigress-mare on Bivaragh's bull-neck!'

3.

Bālāch sings: in reply to Bivaragh he sings.

The mountains are the Baloches' forts, the peaks are better than an army; the lofty heights are our comrades, the pathless gorges our friends. Our drink is from the flowing springs, our cup the leaf of the dwarf-palm, our bed the thorny brush, the ground we make our pillow.

My white sandals are my steed, for my sons you may choose the arrows, for my sons-in-law the pointed dagger, for my brethren the broad shield, for my father the wide-wounding sword.

I and Nakhifo went forth, yesterday evening we went

¹The *Kahr* (*Prosopis spicigera*) gives out great heat in burning.

down to the valley, and in a village we saw a bard, a cunning man in singing songs. We tarried awhile in the assembly and heard the bard sing a new song containing a taunt from Bivaragh.

Bivaragh! Thy wits are in thy head, thou knowest that to flee is not for a Baloch. The blood of seven of mine is on thy head, and on the band of thy young brothers. The deaths of Summën and Doda are on thee, of Chandrâm and Kâwari the bold, of Tota and sweet Murid, and of Râis the foremost in battle. Thou slewest them, and hadst thou no after-fear?

I have not made war like a jackal, but like a tiger have I burst through my foes. I have no bay mare worth a thousand rupees, nor any swollen army, but I swear on my head that every night I will burst forth like a storm-cloud in the Rains, I will come forth to fight when your young men are all sleeping in their huts in the arms of their fair ones, and your priceless mares are all tethered in their sheds.

Bivaragh! Thou dost not speak as one of understanding when thou sayest in the assembly, 'The death of Bâlâch by God's will will come one day through a trick of mine.'

Bivaragh! How many jugglers, such even as thou art, has Nakhîfo slain with his blade through God's help, how many have we devoured with the edge of the sword?

XIX.

REHAN'S LAMENT FOR SALO.

Rêhân cousin of Mîr Châkur is said to have composed this lament on the death of Sâlo, whose lover he was. The text is taken from Mr. Mayer (p. 13). I have met with no other version.

Yesterday as I came along the highroad on my black mare, well trained for the chase, listening to the beat of her hoofs, forgetful of all the falseness of the world, as

I came back from a far country, I met with Sahāk my beloved kinsman. I was sitting with my legs crossed and wearing my scarf, Jām Sahāk with his red scarf in a knot. I broke my hunger with cardamoms, while my mare nibbled the tops of the *gorrkha*-grass (*Elimurus hirsutus*). We gave and received the news, and first Jām Sahāk gave his tidings to me and said, 'In the village where you once dwelt fair Sālo has fallen under a deadly illness.' A pain fell on my flowing locks, and from my burning heart I made this prayer: 'Would that thou hadst not come, Jām Sahāk my kinsman, would that thou hadst not come, and that I had not met thee, nor received these miserable tidings from thee. I make a vow of a black cow from my herd and a red-eared ram from my flock to the Great King, my knife and dagger and sword of Khorāsān, my black mare with her harness sewn by mochiis (leather-dressers), and to set free a slave from my hearth, if my fair love may be saved from the heavy inflicter of pain.'¹

I urged on my black mare with the whip, and as I came near the dwellings I sat down behind the house. Before long a cry of ah! alas! arose, and they carried out my love at the back of the house, her black broidered hair spread out. They drew off the silver neckband from her neck, slender as a crane's, the polished round pearls from the tips of her ears, the golden ring from her finely-shaped nose, the rings from her slight fingers; and covering her with a fresh sheet they set forth, the mother weeping, the mother-in-law weeping, the brother weeping, the husband weeping. I too rained tears like the clouds in the rainy season, on my moustache and curly beard. Learn, all ye chosen youths, turban-wearing sons of the Great, do not grieve for this outward shape which we hold in our hands. I have seen this world passing away. The day before yesterday the lady of the village departed.

¹ I.e. from 'Azrāil, the angel of death.

XX.

BIVARAGH AND THE KING OF QANDAHAR'S
DAUGHTER.

This poem is taken from Mr. Mayer's text (p. 8). Bivaragh son of Bahār, one of the principal actors in the struggle between Mir Chākūr and Gwaharām, is the hero. He tells the tale in the first person, and relates how he abducted the daughter of the King of Qandahār, and brought her back to Sēvi. Also how he joined Gwaharām instead of his own Chief Mir Chākūr, and how he pacified the Turkish King who came to take revenge.

The King alluded to is probably Shāh Bēg son of Zu'n-nūn Bēg Arghūn who ruled at Qandahār at this period, and was frequently at war with the Baloches. It is probable that Bivaragh's reason for taking refuge with Gwaharām rather than with Mir Chākūr was that the Rinds were in alliance with the Turks, and unlikely therefore to give him any countenance in his escapade.

For Bivaragh's genealogy, see Table II., Appendix III., in my essay on 'The Baloch Race' (R.A.S. Monograph Series). In the ballads relating to the outbreak of the Rind and Lashāri war he figures as the moderate man who endeavoured to restrain Mir Chākūr's rage. See especially No. IV. Modern tradition holds that Bivaragh had a son named Gishkbaur by his marriage with the King of Qandahār's daughter, who is the ancestor of the Gishkbauri tribe.

Bivaragh son of Bahār sings: the lofty Rind sings: of his love he sings: how he brought in the princess he sings.

In Qandahār is a garden, an ancient place, the abode and dwelling of kings. Wandering through the crowded streets I came upon a way, and at a window I espied a fair lady. I let forth a complaint from my helpless heart. In Persian words the fair one called to me, 'Come quickly, with that form, bring your flashing sword and your trusty shield.' I went, trusting in God, with my royal steed. I repeated a text from the Qurān (as a charm), a powerful word from God's revelation. Distressed and dark in soul I went, through desire of my love's golden necklace. Under the palace I tied up my mare, and I climbed the

walls, driving in iron pegs. I entered the private rooms, and with joyful heart I perceived my lady reclining on a golden couch. Seven nights and seven days I abode with my love. Then said to me the enchantress, the beauty and crown of her companions, 'Bivaragh, my prince of chieftains, my King bears great love for me, look that he does not secretly receive tidings of our doings, when he will leave neither of us two alive and well. If you have any manliness within your loin-string, it were well to carry me away to your own land.'

I understood my love's speech, and she left all her possessions and her golden couch. When we came to the foot of the palace wall I unloosed my mare thence, and seated my love on the black mare's shoulder. I turned my face back to the Bolān, and came to the walls of Sēvi fort.

Then said my fair enchantress :

'Bivaragh, my chief of chiefs, thou saidst to me: "I have mighty armies." How many are thy Rinds' swift mares? How many are thy Mir's bands of young warriors?'

Then I replied to my love :

'Forty thousand men are Mir Chākur's warriors, thirty thousand draw the sword for Gwaharām.'

Then said my lady Grānāz :

'Which is thy friend, and which thy foe?'

And I replied to my love :

'Chākur is my friend, Gwaharām my foe.'

Then said my lady Grānāz :

'Let us go to Gwaharām the sword-wielder, for Chākur does not take his ease at his home.'

So we came to Gwaharām the sword-wielder, saying :

'Gwaharām! Prince of Chiefs! we have not halted till we reached you; the spoils of the King are with us. If you will keep me I will abide with you; if you will not keep me I will look for shelter elsewhere.'

Then said Gwaharām the sword-wielder :

'Come! you are welcome, Mir of the Baloches, with your love to stay in welfare and safety.'

He arose and showed us a place to dwell in, he cleared for us a palace in the Chief's fort. He gave us a bedstead and spread out the rugs, cups of silver, platters of gold. From one side came trays of pulāo, from one side came roast meat on spits, from one side came flagons of wine.

Neither did I eat of the food, nor my love. Most of it we threw away under the walls, and a little we left upon the dishes, and my lady Grānāz said to me :

'Bivaragh! you have become a Lashārī. What saying is this? You sit on a mat and are filled with wrath.'

I replied to my love :

'I will not eat, for the salt (of an enemy) is not good. That salt will one day become unlawful.'

I called a shopkeeper from the town, and a Minmin (*i.e.* a Khoja, a Muhammadan shopkeeper) came at once.

'If you wish to eat I will bring you something.'

'Bring some sweet scents that we may inhale them, bring garments that we may dress ourselves therewith.'

Seven or eight days I kept a tailor working, I became indebted in seven hundred pieces of silver.¹

Then Gwaharām the sword-wielder took counsel, and sent a messenger (telling him to speak) thus :

'Tell Chākūr the Ruler that a Chief's business is not to play nor to act like a boy. Bivaragh has brought down a great burden, he has the spoil of the King with him.'

The King's army passed out of the Bolān Pass, there was no room for the Amirs' tents. The sun rose with battlements of gold, and Mir Chākūr's army set forth. Mir Chākūr and Gwaharām took counsel together, and sent out the swift horsemen of the Rīnds.

¹ The coin alluded to is doubtless the dirhem of the Taimūri dynasties, weighing about 80 grains.

'Go forth; circle round the head of the army and return (bringing news).'

Bivaragh said:

'I myself will be your scout, be on the watch for three nights and days.'

I went forth trusting in God with my own royal steed. I came to the army, and fetched a compass about it, and tied up my mare close to the army. I repeated some powerful verses from the Qurāns, some mighty secrets of the Almighty. I went on with my glittering blade, and came close up to the King's tent. I was seen by Jago Khān the Turk, and I drew my glittering blade from its sheath, and struck such a fearless blow that it passed through like lightning in a thunderstorm. The King (God) protected me, and made my way clear. I cut through the strong tent ropes, and went through carrying my head on my shoulders. I came and saw the King of the army lying on a Turkish bedstead. I took the Turk by the hand and roused him (saying):

'I am that Bivaragh who has been spoken of. It is I who have done this work of Shaitān. To forgive is the heritage of Kings. If thou dost not forgive me it is in thy own hands. That is thy sword, this is my neck.'

He called his trusty men for counsel, and for a little while they discussed the matter. Then the King presented me with a swift thundering steed, and clothed my body in red silk. The army struck its tents with stout ropes, and turned back by the Bolān Pass. I came to the fort of Sēvi and told what had happened in the Rind assembly. No man was held to quarter through me, nor had the Rinds a heavy battle to fight, nor the Lashārī to join in war. With joyful heart I stay with my love, and sport with her golden necklace.

XXI.

SOME FRAGMENTS OF BALLADS.

1. THE SERVILE TRIBES.

The following verses are often quoted to show the servile origin of certain tribes said to have been presented by Chākur to his sister Bhānarī as a wedding gift. The first version (a) was taken down by me from the recitation of Bagā Lashārī; the second (b) was printed rather incorrectly by Leech sixty years ago. I have corrected the spelling in the text. The tribes mentioned in both versions are the Kirds or Kurds, now considered to be Brahōis (but also forming a section of the Manāris), the Gabols and Gadāhis, always admitted to be servile tribes, the Tālburs and the Maris, now an important Baloch tribe known to be of mixed origin. Leech's version gives also the Pachālos, of whom no mention is to be found elsewhere, and Bagā's adds the Boddārs.

(a) The Kirds, Gabols and Gadāhis, the Maris of Kāhan and the Tālburs, and the rotten-boned Bozdārs all were Chākur's slaves. He presented them to Māi Bhānarī on the day of head-washing (*i.e.* seven days after marriage), and Māi Bhānarī set them free.

(b) The Kirds, Gabols, Gadāhis, Pachālos, Tālburs and lawless Maris all were slaves of Chākur. He presented them to Bhānarī, but for God's sake she did not accept the gift.

2. HOW DODA BECAME A RIND.

For the story of Doda see *The Baloch Race*, p. 39. This fragment is evidently part of a longer ballad which has not been recovered. The Doda Sumrā, who is the hero of the Sindhi poem 'Dodo and Chanāsar,' seems to be identical with the founder of the Doda's.¹

Yesterday thou camest dripping from among the fisher-folk, the Medhs, burned on the thigh and bitten by the frost; thou camest towards Mīr Sālhe's house, and he took thee for his esteemed son-in-law, and gave thee the fair

¹ See Burton's *Sindh*, London, 1851, p. 125.

Madho to wife. Madho saw the excellencies of Doda, and for the woman's sake the man became a Baloch, who had been a Jatt, a Jaghdal, a nobody; he dwelt at Harand under the hills, and fate made him the chief of all.

3. THE WOMEN PRISONERS.

Frequent allusions are met with to the capture of the Lashāri women by the Turks. The Rinda, who were allied with the Turks, took charge of them, and by Chākūr's orders protected and guarded them until they were restored to the Lashāris. On the first night a son of Bivaragh and the princess (see XX.) was on guard over them. He was praised for his conduct by the women, who said he had stood apart from them all night like a post of the house. From this Chākūr gave him the name of house-post (*Gishkaur*), and he is the ancestor of the *Gishkauri* tribe. The next night Muhammad Brāhim was on guard, and insulted one of the women. Chākūr was about to kill him, but the woman said, 'Do not kill him, his clothes are dirty!' So he bore the nickname of '*Lēghār*,' or 'dirty,' ever after, and is said by their enemies to be the ancestor of the *Leghāri* tribe. The following lines are evidently part of a longer ballad about the imprisonment of the women. It is alluded to in Sobhā's poem (*infra* No. XXXIII. 1).

The Baloch women came in after the battle, and said one to the other, 'Our husbands have met us.' Jāro, Rēhān and Hasan were there. They gave up their mares to the shamefaced women, and themselves trudged on foot to the throne of Shorān.

4. VERSES BY THE DODĀIS DISPARAGING OTHER TRIBES.

These satirical verses are intended to throw scorn on the generally admitted claim of the *Dombkīs* to rank first among Baloch tribes; and on account of the similarity of name they are alleged to be relations of the *Dombs* or minstrel caste, who are not Baloches at all. The other tribes sneered at are the *Kahūīs* (called here *Shāhs* or *faqirs*, on account of their Levitical attributes), and the *Mazārīs* (called here *Shērs* or *Tigers*, as *Mazār* in Balochi means a tiger).

The *Dombkīs* are younger brothers of the *Dombs*. The *Dombs* are the bucket and the *Dombkīs* the well!

The Dombkis are the wool of a shorn sheep! The
Shāhs have lived on our alms for seven generations.
The Tigers are the offspring of our braying asses!

XXII.

MURĪD AND HĀNĪ.

This poem is a romantic ballad relating to Mīr Chākūr and his companions, but is probably of later composition than the epic ballads of the Chākūr cycle. The text is from Mr. Mayer (*Baloch Classics*, p. 16), with some additions from a version given by Leech. The story is to the effect that Hānī daughter of Mando, was betrothed to Murīd son of Mubārak, but that Chākūr induced Murīd while intoxicated to surrender his betrothed to him. After her marriage to Chākūr Murīd followed and began to intrigue with her. There was a disturbance at night among the horses, and Hānī was sent out by Chākūr to see what was the matter. A third time she went out in festive attire, and this led Chākūr to suspect Murīd. This leads up to the opening of the poem. Apparently Hānī had explained the disturbance as the result of lightning.

Mr. Douie, in his edition of the *Bilūchināma*, gives the following version of the story (not in Hētū Rām's *Urdū* edition). I have altered it slightly, as Mr. Douie did not know that Murīd was a proper name, and took it to mean simply a 'murīd' or follower of Chākūr.

Murīd and Chākūr were both betrothed. They went out hunting and became very thirsty. Then Chākūr said, 'Go to my betrothed and drink water with her, and I will go to yours.' Chākūr came to Murīd's betrothed, and Murīd to Chākūr's. She gave him water to drink and he became very sick. When Chākūr went to the other woman (Murīd's betrothed), she put straw into the cup and then gave him to drink, so that he was not sick. In the evening, when the people returned to their homes, both drank together, and Murīd lost his senses from drunkenness. Then Chākūr said, 'Give me thy bride,' and Murīd replied, 'She is thine.' Then Chākūr said, 'All the Rinds are witnesses that Murīd has given me his bride; and he also

said, 'To-morrow I will celebrate my marriage.' When Chākur had been married Murid left that land, and his father searched over the whole country that he might behold him again. Chākur had then settled at Fatehpur, and Murid's father had searched over the whole country without finding him, and said :

Sī sāl hamodhā gār khuthāun
 Āf gharōā dohithāun
 Maīn sar syāh-sareñ kirmān jathā
 Fatehpure khohī kilāt
 Suny bāth sunya rawāth
 Nodhē mawārathī zarē
 Bīngē rawant ma bhānā.

That is :

Thirty years have I wasted there carrying waterpots on my head, so that black-headed worms have attacked my head. May the hill-fort of Fatehpur be deserted, may it lie waste. May rain-clouds never bring it wealth, may dogs howl in its cattle pens !

And since then rain never falls in Fatehpur !

[The verses given above are evidently part of another poem on the same subject, and resemble the curse with which this poem concludes.]

COMMENCEMENT OF BALLAD.

The Rīnds held an assembly below Mīr Chākur's tent, and Mīr Chākur said, 'How many times was there lightning last night?' No one gave any information. 'Sardār, there was neither cloud nor storm. How can there be lightning, after the storm is over, on a fine winter's night?' Then said Murid the Mad : 'Let not my lord be angry, and I will tell thee the truth : If my manly body be not destroyed, I will give a true token. Last night it did lighten thrice. The third time it was but feeble, but twice it blazed out.'

Then said Chākur the Amīr: 'Well done! son of Mubārak, with thy unworthy stories about Chākur's moon-faced lady.'

Then Mubārak pulled off his shoe and hit Murīd on the head, saying, 'Leave off, Murīd, thy evil deeds and shameful works with Chākur's moon-faced lady. Chākur is not a man of bad reputation. At his call a thousand armed Rinds ride forth on sturdy horses.'

Then said Murīd the Mad: 'Oh, my excellent father, he is but Chākur, and I am a *shaikh*. I too am not a man of bad reputation. He rides out with a thousand horsemen, and I with my own companions. It were well he had not seen my fair one, the parī; the palace-shaker, with bare head in her narrow hut, the maiden of towns and camps, Hānī of the seamless garments. For she belongs to me, who am ready to answer for her, though I wander and am lost, and have but a Kurān with me. I am not in chains and fetters, nor are my hands confined in iron manacles. I flee at the disgrace of the blacksmith's touch. When the breath of the south wind blows I am, as it were, a madman. Bring no forge for me, no mullā with many documents. There is no plague among my cattle. I will not become either mullā or munshī, nor will I say many prayers. And, with hands joined and head bent, I swear that on account of that blow from Mubārak's shoe I will cut off my hair, and will at once depart and go to a far land. I will lay down my noble weapons, put off my rustling clothes from my body, and I give them to Mir Mando, Hānī's royal father. Fair Hānī will keep them white from the moisture of storms and clouds. My carpet I give to 'Alī, my cross-bow to Isā. And I leave my horses tied up, tethered inside my hut, I leave them to Mir Chākur. Myself I will go with a cubit of cloth for a waist cloth. I am a mendicant and beggar, and go with those men, the naked brotherhood; I will go as a pilgrim to salute the blessed shrine of the prophet. Thirty years will I pass thus, thirty years and

part of a year, and one day I will return and come to a camp of the Rinds.'

The Rinds had set up a mark below Mir Chākur's tent. 'Now let the faqīr shoot arrows at the mark.' When he drew the bow the wood snapped.

The Rinds then guessed and perceived that it was Murīd of the embroidered garments, the lord of the iron-bow: 'Bring Murīd's bow-string.' They brought his iron-bow to him; he kissed it and laid it on his eyes; the unstrung bow he strung. With the first arrow he hit the mark, with the second arrow he hit the notch of the first. Then the Rinds knew him that he was certainly Murīd of the embroidered clothes, the lord of the iron-bow. Then they placed Hānī and sweet-scented Murīd in a house. Murīd, as mad as a mast camel, bit Hānī on the cheek and her two soft lips.

Then said Murīd the Mad: 'Hānī, as long as I had need of thee there was no kindness in thy heart of stone, thou wast with thy lover, Mir Chākur. Now the powder is spilt from the pan; I am not in a fit state for thee. Do not separate me from my companions. From a seeing man do not make me blind.'

As soon as Murīd had turned his back the Rind women began to lament, and Hānī said to her companions: 'I will put my sārī around my neck and go twenty paces after him. It may be I shall turn Murīd back from the naked brotherhood, and if I do not succeed I will get a token from his hand.' Then Hānī called after him. This was the answer of Murīd: 'May Chākur the Amīr be destroyed, may thy house be burnt with fire, may thieves carry off thy horses. (If I consent) may the token of my hand be destroyed, may my body be laden with the burden of sin.'

PART II.
LATER WAR BALLADS, AND OTHER
TRIBAL POEMS.

XXIII.

THIS poem is an epithalamium on the wedding of Mitha Khān III. son of Hamal Khān II., Tumandar of the Mazāris, from whom the present Chief is seventh in descent. (See No. XXIX.) The poem is attributed to two Bālāchāni Mazāri ladies; Hāni the mother and Rāni the grandmother of the bridegroom.

The text is taken from Mr. Mayer (*Baloch Classics*, p. 20).

The Bālāchāni ladies sing: Hāni daughter of Mirdost and Rāni daughter of Sālār sing: they invoke blessings on Mithā and sing.

I accept the gifts which God bestows; may God bestow those gifts upon the distressed, may God give sons to the humble of heart, a fair companion to each of the princes; a swift steed to everyone good or bad!

May God magnify the sons of the fathers, may he make Mitha Khān as great as a King. He has manifestly acquired the knowledge of the Qurān from learned men of sweet voices. May turbaned Phadhgehān race his chestnut mare, let him gallop his steeds bounding like tigers, and delude the coquettish women. May Mitha put his feet into the brazen stirrups, drive in his feet and gird on his sword; let fair Danyāni (his sister) clap her hands, let her clap her hands at Mitha's wedding. For wedding-gifts there are red jackets and shawls, gold and pearl embroidered bodices,

a pair of kettle-drums¹ are a gift from Mitha's father's shadow.

A country in rent-free grant is a gift from his father's shadow; his father's shadow gives him horses and bridles, his father's shadow gives him a bow for his hand. To-day is like the pilgrimage to Mecca, a day of good fortune. To-day God's rainclouds have gathered, the storms have burst above the hills. May the pearly drops be shed, and Mitha's gilded weapons become wet, may the far-famed gun worth a thousand rupees be wet, and the boss-studded shield of Herāt, and the sharp-cutting sword, whose *sērs* weigh *maunds*. The dagger and knife with silver hilts, the silken fringe over the filly's eyes, and the streamers of the turban hanging down his back!

Come, O Mitha, with heart-felt prayers; let not thy bitter enemies come, those who are mad from the pain inflicted by thee, to the wedding shouts of my lord's son. They will beat, Mir, upon the tightly-stretched drums, they will continue to beat sweetly all the time. May Mitha be secure of this lordly throne, a fortunate King supported by the Prophet's hand.

Bring hither Mithan's beloved friends, bring the servants who have received gifts of money, bring the minstrels of good name; let them carry bowls of oil and fuller's earth and let them lead this their brother to the flowing stream and wash his hair with a hundred blessings; let them bring him to the closed entrance of the tent; the white tent of that bed, that bed anointed with musk with its four legs of sandal wood, that pillow with embroidery of pearls. Under that bed is a glittering dish; under that dish the wine of the *Khān*. Drink off that wine and rub the spices over thee. The bride has been brought by her handmaidens, wearing a red *sāri* with silken borders, her breast filled with strings of almonds.

I will speak a word of advice to the women of the village.

¹ Won in a battle from the Chāndiyas.

Know that my lord's son is of high rank. Weigh ye his head with its golden helmet, his breast covered with an overcoat embroidered in silk.

To-day the mother (of the bride) with joyful heart, like a fresh rose, will not remain a moment in the white tent. She will look upon her son-in-law in his embroidered garments, her moon-faced daughter in the doorway. At the wedding rejoicings for my lord's son the shepherds pour down from the mountains above shod with Herât sandals of sheepskin or of dwarf-palm leaves.¹ May it rain upon the Ghatith and Tiri streams, and may the Karabo come down in flood with the storms. The assembly will amount to more than twelve thousand, the mighty tribe of all the Mazāris, in reckoning by counting a hundred thousand axes.

O God, accept the words that I have uttered.

XXIV.

THE WAR OF THE MAZĀRĪS AND THE JAMĀLĪ BRAHŪIS.

This ballad relates to a fight which took place about a hundred years ago in the time of Sardār Bahrām Khān, father of the late Nawāb Sir Imām Bakhsh Khān Mazārī. The text is taken from Leech's version revised. As this was taken down about 1840 the circumstances were then of recent occurrence. Although Leech obtained it at Kalāt it must be the composition of a Mazārī bard. Ghulām Muhammad Bālāchānī thus relates the events (see my *Balochi Text-book*, Lahore, 1891, Part II. p. 17, for the narrative in Balochi prose).

* When Bahrām Khān was Chief, a band of Mazārī horsemen with a troop of Khādo Kird's men, drove off a herd of camels belonging to Gul Muhammad Brahōi, without being pursued. Afterwards Gul Muhammad sent a Sayyid named Mūsan Shāh as a deputation to Bahrām Khān to demand the return of the herd. Bahrām Khān con-

¹ Two kinds of sandals are mentioned, both worn by hillmen, the CHABO made of untanned sheepskin, and the SAWĀS of the leaves of the dwarf-palm (*Chamerops Ritchieana*) beaten to a fibre.

sulted Drēhan Kird and said that he would restore twenty-four female camels, but no more; and accordingly he sent him back with the twenty-four as a peace-offering. Gul Muhammad on hearing this was very angry, and said that he would make war on the Mazāris. He brought up a body of horsemen from Thainkot in Kachhi, and drove off a herd of Mazāri camels from near Bhandowāli, killing a man at the same time. He told the herdsman to give his salutation to Bahrām Khān and Drēhan, and to say, 'I am taking away your camels, and intend to take my pick of them whether you follow me or not.' The Mazāris, however, pursued and recovered the herd. Again, Gul Muhammad came with seven score horsemen (the ballad says two hundred), and drove off a herd of camels. Sixty Mazāris pursued and overtook him at Jatro-phushi. Both sides alighted and fought on foot. The Brahois were defeated, and Gul Muhammad and eighty of his men were killed, the Mazāris having only two men wounded and none killed.

Let me call to mind the Pir of the fresh spring-tide, the Lord always true, the King, the Creator of men, the five pure ones, the four companions, Supporters of the Tiger's offspring (*i.e.* the Mazāris), of the unequalled Rustams. Sārangis, keen on revenge, support the Tiger's children; in the shadow of Bahrām Khān, the male tiger, his tribe dwells securely.

The Mazāris led forth a troop and Khādo with his horsemen was with them. They saddled their swift mares in numbers, raiders of great fame. They went to the plain of Kachhī and drove off an innumerable herd of camels. They brought it to the Chief in his strength, and divided it by arrow-shafts.

Gul Muhammad Brahoi sent his horsemen as a deputation to the Mazāris, saying, 'Give me my herd of camels.' Drēhan the Avenger replied, 'I will not give them during my life. Listen, Gul Muhammad, to my words, for foes, whether few or many, the Mazāris have broken and destroyed.' Then said Gul Muhammad the steadfast, 'Listen, Bahrām Mazāri, I will either carry off a herd of your camels in exchange, or the Mazāris shall carry off my head!'

The camel-herd brought the message; the alarm is sent out among the assembly of tigers. The Chief and Nawāb in his castle in a moment, in the twinkling of an eye, sounds the drum of rejoicing. He himself mounted in front with his tribe and brethren, with the might of an Arab Sultān. 'I will not leave my herd with my foes. Come forth, Oh Mazāris!' Hot Hamalānī rides in front, the Mir and Chiefs of rank. He girds on his precious weapons and saddles his Shihān (tigress) mare. The highly-bred chestnut whinnied, harness and brazen stirrups and horseshoes clanked and sang. At his saddle-bow with merry heart the hero gripped his saddle, three-score Mazāris with him urged on their swift mares, the victorious Mir at their head. At the bank of the Jatro torrent the Mazāris overtook them; great is the fame of the Tiger's Sons. Bijar and Khān are mighty warriors, as bold as tigers and lions. Hājī Hān is one of a hundred hundreds, foremost among the fighting men, known in warfare among the best men. There was Jiwan on his fiery chestnut, Kādū the hammer of his enemies, sword of the fierce Durrānī. The young hero said with his tongue, 'Let my hand be first in the field, with Zafar Khān Jaliānī ruler of the regions of Kin, in company with the Tiger's offspring.'

And the Maghassis Siyāl and Path were there; gallant swordsmen were they; and the Chāndyas Galzār and Rāzī took part with their swords at the time of the reckoning game (when the slain were counted?).

There were sixty Mazāris in the battle and two hundred Jamālī Brahōis. They abandoned their swords, guns were discharged, and shields dashed against faces and jaws, and eighteen Phandarānis, Mīrs of the Brahōi country, were slain; I know not their names that I should recite them. The Mazāris returned giving forth shouts and cries of victory; they shall be called the Pearls of the World. They have left their mark on the world, and shall have honour in the tuman. Death awaited thee, Faujall, thy

sword played thee false, and thou wast slain instantly. Hājī Khān was the avenger with the fighter Bashkali and Husain Khān the brave.

The Chief was in the midst of the battle with the heroes Gulshēr and Dildār. Jān Muḥammad and Jīwan Khān, Gulmakh and Tājū Jamālīs fled, their enemies shouting behind them. The Jamālīs will ever be a laughing-stock. Gul Muḥammad and twenty-four men were slain. The Creator gives the victory and spreads its sweet savour over a whole lifetime.

Oh! assembly, repeat the Kalima.

XXV.

THE ATTACK ON TIBBĪ LUND.

The subject of the following ballad is an attack made by a combination of the powerful Leghārīs and Gurchānīs upon the Lunds of Tibbī, a small but warlike tribe. Lashkar Khān the Chief was killed in this fight, and his brother Mazār Khān (grandfather of the late Sardār Mazār Khān, and great-grandfather of the present Chief) was wounded. The Khosas and Rinds alluded to in this ballad are not the large tribes bearing these names, but sections of the Tibbī Lunds. The Rind section, always disaffected, joined the hostile army. The Gurchānīs were under Fateh Khān Jalabānt, an ancestor of the present Tumandār, and the Leghārīs under Rahim Khān, who at that time had usurped the Tumandārship of that tribe. He belonged to a collateral branch, and was first cousin of Jamāl Khān, great-grandfather of the late Nawāb Muḥammad Khān.

The ballad is probably the composition of a Dām or professional minstrel. It is remarkable for the number of expressions borrowed from the Sindhī not found in ordinary modern Balochī nor in the older ballads.

The Guardian of the world is King. He keeps watch over all the four quarters! To speak the truth is our custom; falsehood is a blot upon honour.

The Lunds, the Gurchānīs and the Leghārīs all own lands and running water, wealth and cattle, separate one

from the other. Avarice is the worst of evils; a fiery steed that shrinks not from precipice nor torrent is in the end a protection to his owner. To speak truth is our custom; falsehood is a blot upon honour.

To wield the sword with the hand is man's duty, but victory and advantage are in God's hands, who is ever the abode of fortune.

Lashkar Khān was Tibbī's embankment, a place of defence for fugitives. From Chākūr is his descent and lineage, from the foundation of the Phuzh Rinds. He is as a bridge built over a river. The Lunds and Khosas gathered together Lashkar Khān's men like dust in the air. Their horsemen mounted rapidly, ever ready for battle, and Mazār Khān thus shouted, 'Let no one return from this fight to the cultivation of Harand.' Then they ascended the Soma stream;—lofty is my song—and did not shrink from the Chāchar Pass.

The fighting men of the Jalav-zais (*i.e.* the Jalabānis, the Chiefs' clan among the Gurchānis), with Fateh Khān at their head, marched away from their tribal lands and camped close by, and a famous battle began. The enemies took counsel with Mahmūd Khān at Chotī and all the Leghārī tribe. Seven tumans assembled to fight together, biting their beards in their mouths, and saying one to the other, 'Let us look upon these tigers of Tibbī.'

The followers of Lashkar Khān stood firm, true men were Hāsīl and Gāman, Bashkū and furious Mazār, Saīd Khān on his fiery mare Kunār. Muhammad Rind then said (with Mīrza, of name far-named): 'Come forth from the foot-hills to the fight. From henceforth it is shield to shield; I will keep my promise as Omar¹ did, I will either carry off their goods or cast my enemies from cliff-tops. My trust is in Lashkar Khān, who looks back to the Rinds of distant Kachhī. . . .'

Then spoke Lashkar Khān, his words flowing like milk:

¹ Cf. A similar allusion to Omar Nuhānī by Nodhtandagh in No. XIV.

'Muhammad, hold your bitter tongue. I will not leave my companions. I will protect them with all my strength. I will assemble my whole tribe from the hills to the rich lands of the plains (lit. Hindustān). I am making my preparations for war, have confidence in my word.'

Then issuing from the fort came the Lunds, thronging forth like a herd of cattle, urging on their swift chestnut mares, tearing up the ground as they went, playing with bridles, the Lunds with swords raised for the fight, with matchlocks, spears and bows.

On the other side came riding the Gurchānis and fierce Leghāris. They tied up their mares, worth a thousand each, with golden harness and trappings, their Shīhan, Lakhī and Bahri¹ mares all pawing the ground. On foot they fought with their chiefs, Ghulām Muhammad, raging like a lion, Rahīm Khān the young warrior. Our furious warriors raised their swords on high, calling loudly for vengeance, and pointing out spots in the Soma torrent (where men had been slain), and saying, 'Keep firm in your honour, spread over the whole ground: Lashkar Khān will not come back hither with his weapons of seven kinds. One word of his is worth a hundred thousand oaths.'

Then they came opposite to one another. Well done! all the men of Gaj! In front are they, like elephants or male tigers, striking men to the heart (kidneys) with their spears like mighty warriors of old, seeking for death in the battle like their own Lashkar Khān.

Now was the market of shields, the judging and weighing of swords, buying and selling of heads, all of picked warriors, casting down and raising up of brands, and striking again and again with swords. On both sides was a deep contest, sons and brother's sons fought together. The heroes of the Lunds and Gurchānis came together as the water of a torrent comes against an embankment. There was a royal combat, men met their death with

¹ Names of celebrated breeds of horses.

empty sheaths. The Chācharīs charged with the sword together with the Jistkānī clan. There were Shahīd Khān, Dādur and Dilshād with his grey Bajurī sword, who was foremost at sword-time; the Shaihakānī and Hotwānī clans rich in castles and lands, the Durkānīs and the children of Lāshār (*i.e.* the Lashāris), and a mighty host of Leghāris led by Rahīm Khān. Great bravery was shown by the Rinds for a short time, the Rinds famed for chestnut mares; then the Rind Sardār retreated and fled from the field together with Mazār to his own fort! Honour to Mirza Shaihakānī, hearty wielder of the sword, he carried off the wounds of the enemy, and drew in front of Lashkar Khān. The Lunds and Khosas were burning, scorching like moths in a flame. Lashkar carried the bell of the Lunds; whirling his sword with his hand, he was in front and fell fighting like a martyr with a hundred and six score warriors.

Let me count the swords of the Lunds. Fourteen of their enemies they slew, and wounded seven score in the face and arms, severing them with their swords. They were four hundred and fourscore and four, while on the other side were nigh two thousand. This was the reckoning of the swords as I have heard tell in the assembly. They gave up their lives in a lionlike fight, and were not ashamed before the face of their Pir, the tigers of Mount Drāgal's snows!

God gave the victory, the almighty himself gave peace. The Lunds dwelt in safety with their possessions and their cattle. Everyone reaps what he has sown, nor has anyone a written contract for life. This is the song of the thirteenth century.

XXVI.

THE WAR OF THE GURCHĀNIS AND DRISHAKS
AGAINST THE MAZĀRĪS; BY SHĀHYĀR.

The author of this ballad was Shāhyār, who, it is evident from internal evidence, was a Gurchāni or a partizan of the Gurchāni cause. The subject is a raid made by the Mazārīs on the camels and cattle of the Gurchānis, which appears to have been repulsed by the latter, with the assistance of the Drishaks and Gophāngs.

Nothing is known of this conflict except from the ballad.

The language is involved and incoherent, and its interpretation presents many difficulties.

The poet Shāhyār sings this song with his tongue.

In the wars of God and his prophet, the Chosen one 'Alī tore out the livers of the unbelievers. 'Alī shouted his war-shout in the town of the Gabrs, and spread the Faith of Islam through the cities of the believers. God joined in the battle on that day!

Dalāl Khān and Muhammad possess the hearts of lions, and Jinda Khān also faithfully obeys his chief's orders. The Mazārīs are subject to our Chief, and receive monthly maintenance in grain as a free gift. At that time Nūr Khān was our Nawāb, and the Mazārīs were always praying with their tongues for his alms.

The King of both worlds was arbitrator in this strife. He made¹ the Prophet resolver of the heart's doubts (?) You are the Giver of wisdom to all the ignorant, and lay your knife to the root of all doubts (?)

Mistāgh and Tārā, leaders of the army, put a spark to the tinder by giving this counsel, and the fierce Ahlawānis drove off a herd of camels.² The horses were galled by their bits, and the camels started off; from above they come down to the level lands by the water-courses, swiftly

¹ The meaning of this passage is not clear.

² Or, They drove off the herd of the fierce Ahlawānis. In the present day there is no Ahlawāni clan either among Mazārīs or Gurchānis.

they arrived close to Jalālpur. Khān Muhammad and Jinda Akhwānī, both on horseback, drove away twenty sheep. Behind came the footmen in pursuit, generous-hearted warriors. The brave fighters overtook them, and the Māzaris fired at them from below—bows, arrows and knives there were in multitudes. Muhammad Akhwānī¹ received two bullets from our enemies' guns. The bows replied to the guns with many arrows.² Imām Lashkarānī the poet met his appointed fate(?). The white-faced steeds carried off the generations of our enemies. Bones, spines and skulls of heroes were shattered in the fight; Gwaharām cut out the livers of our bitter foes!

Brāhim Khān gave an order with his tongue: 'Slay the leaders, and scatter the adversaries!'

Rakhyā he stopped short with his sword: 'The mirror of your life has been turned to night.' Jiwan Khān there washed all his garments, with Sādik, Ghulām, Thēr and Chirāk Muhamdānīs. Ghulām broke through the enemies' armour. Jindēhān gave forth roars like a tiger. The swords of the Jamālānīs seized on their foes; forget not Muhammad, taker of lives!

The lord Sūrehān gave his life to save the fugitives, together with Jinda Khān ānd Hūra Mazāris. 'Do not slay them, O Muhammad, the camels have departed, do not drink the camels' milk, do not act thus; forty days have not passed since the Gurchānīs began to graze their herds; the noble Rinds and Lunds and the stout Khosas. Let Kawālān and Lallā flee hence, let them depart far from the clash of war, let Phīzdār and Mistāgh shut their eyes; and you, Jamshēr, Mistāgh and Yār Khān, Jhinjārīs; you, Bānd 'Alī, with your son and Karm Khān, Sunhārīs; let your swords go like sticks burnt with fire; you were broken, and the Mazārīs were

¹ The words 'Kārī Kes borī' are unintelligible.

² I take 'Khwānī' as a misreading for 'Khamān,' *Arw.*

stopped. All the Drishaks and the Gophāngs were present in the fight. It had been better for the Tiger's offspring (*i.e.* the Mazārīs) had they met their death there.

XXVII.

A FIGHT BETWEEN MAZĀRĪS AND GURCHĀNĪS.

This ballad is evidently an appeal to the Mazārī Chief of the time, Hamal Khān (probably the second chief of that name), from the Gurchānīs, to be content with his glory and plunder, and to make war on them no longer. The feud was probably a continuation of that dealt with in the preceding ballad, and the Mazārīs seem to have been thoroughly successful under the leadership of the Tumandār Hamal Khān, and of Mangan leader of the Kird clan. The immediate cause appears to have been an appeal for protection made to Mir Hamal by the Lunds of Tibbi who had suffered from Gurchānī depredations. The period was probably about A.D. 1700.

This ballad is a much better one than No. 24. The language is clear and spirited, and it contains several poetical touches. The poet's name is not known.

Every morning I make my petition at God's gate,
His treasure is an hundredfold; a hundred times he
grants our requests. I remember too the Holy Pīr, the
lofty-granting lord, and the pure and mighty 'Alī the Lion
and Guide. Be near me and keep me beneath thy golden
skirt, and bring me safely to the abiding place of rest.

Thou art life and protection of the pure-hearted in this
world, thou art their friend and close companion of their
heart, better than son or nephew or subject tribes. Thou
art a protector who wilt risk thy head for thy comrades.
May I drive my horses to drink at the streams of Paradise,
and enter into the assembly of Heaven! By God's com-
mand may I be clear from every spot!

Sweet singing minstrel bring hither the guitar¹ of merry-

¹ The *dambīr*, here called the Shāgh, from its being made of the wood of the Shāgh-bush (*Grewia Vestita*).

makings. For a little while place your figure before me, and attend carefully to the words of the song I sing.

My chief, for his pleasure, entered on a new feud, my Khān and Lord remembered the blood of Jamāl Khān. 'I will not abandon my own blood to strange men.'

Then angry men girt on their strong weapons; before daybreak they fetched a compass round the mouth of the Tibbi Pass, for the full days had come for the destruction of the Khosas, and all saw the Mīr openly in front of them.¹ Then the Lunds fled away and went as petitioners to Mīr Hamal (saying to him): 'O Mīr! countless troubles have fallen upon us.' How then did the Tiger's offspring act for their own honour, strong as mountains in taking vengeance for blood? They assembled at Kīn and Rojhān and made all ready; quickly a great army advanced, taking swift scouts with them. Mangan rode in front on a suckling filly. Like a black-wind dust-storm springing from the hard-baked soil so the Tigers poured like a flood through the pleasant mouth of the pass. Their guide Dilwash Lashāri, who was then heart and soul with them, cried angrily: 'I am the avenger, a Baloch cannot be put to shame before his own tribe, the ears are offenders if the world says so.'²

In the morning, having arrived at the boundary, they made an open attack, and showed themselves on the sweet-scented Sham and the slopes of famous Mount Māri. They were met there by a brave man, in appearance like an Amīr of the mountains, Khān Muhammad with his sword, a leader of widespread tribes. The Khān called out with joyful heart to his enemies: 'I am a Chief of the hills, I am not a robber of other men's cattle. That

¹ I.e. the Gurchānis attacked the Lunds of Tibbi (of whom the Khosas here mentioned are a section), and the Lunds went south to ask assistance from the Mazāris of Rojhān.

² The Lashāria being a branch of the Gurchāni tribe, Dilwash was trying to justify himself for taking part against his own tribe. Apparently he had a private feud calling for vengeance.

man is my comrade who comes sword in hand, and lays his hand on my neck.'

Then Mangan charged him with a troop of a thousand slender mares; he marked the spot and struck him with his bare Egyptian blade. He cut through his steel helmet and turban, and felled the foe to the ground. At the first blow the leader of the tribe was slain. Then Jamshēr and Bāsik met, armed with sword and sabre, two men equal one to the other, met as the eclipse meets the moon. Then Mangan running up quickly brought assistance, and these two men were slain, the ruby and the jeweller.

Khān Muhammad was slain with many men of good descent. Ditta the Nāhar was killed there, and Bāghul the Hot; the friends wielded their Egyptian swords with the might of 'Alī. Nine men were slain here; they swept up the cattle like stones, and with glad hearts the Mazāris returned to the head of the sweet-scented Sham. Some men who passed along the road brought a salutation from Mangan: 'Give my greetings to Bangul Gurchānī, and say to my brothers, the heroes Kiyā and Murād—Come by appointment to Sorī and talk with me there, and let us arrange for the two armies to meet at some place face to face. I will willingly let them go, I will seek no shelter behind battlements; we will close in front and rear like mad fighters. The youths of the hills have become lazy in the softness of the river valley' (Sindh=the Indus valley).

Thus they went on speaking with their pearl-shedding mouths, and at this time our Guardian Pir preserved us, since there may be an opportunity for fighting even after an oath to keep the peace has been taken on the Qurān;¹ and this speaking was a boon (inheritance) for the Children of Gorish (*i.e.* the Gurchānīs).

¹This appears to be the meaning implied in the difficult and elliptical line No. 67.

Three or four young men stood firm with hearts like rock, but the King and Creator deprived them of strength and understanding, and put weapons into the hands of the cowards of the tribes. With tears streaming from their eyes they turned weeping back, and their company was broken up by the death of noble Khān Muhammad. Shame upon Mithā, Khudādād and Sabzīl; but Pāhro and Pirān are worthy of praise in the assembly. Their tender mothers pray for them, and poets sing their glory.

Bard! when in your wanderings you stray in the direction of Sindh (*i.e.* the flat country along the banks of the Indus), take a greeting from me to Mangan Kird, and my homage to Hamal the Mir (and say): 'You are strong and mighty, may you never be in dread of any adversary; may the pure Sarwar Shāh protect you from your enemies. A thousand blessings dwell upon you, warrior of Sindh. All wise men among the Baloches put their faith and hope in you; you are the trust of refugees, and bear the signs and clothing of Mir Hamza.'

'Since that day when war fell out between you and us many youths have fallen, and many swift steeds. What is the profit to you and to Fath Khān, lover of war? Two thousand of our cattle you have taken, and sheep without number, but refrain from windy words about goats and sheep; for has not Gāman ridden his troop into your Sindh gardens? The Creator has guided our horses to the streets of your town, and the grazing ground of your camels is deserted. The red-clad Jatānis (wives of the Jats or camel-herds) utter loud lamentations at eventide. Where is now Mir Khān, foremost leader in your army? He was your guide, your scout, and guide with his whole heart.

¹Uncle of the Prophet Muhammad, and traditional ancestor of the Baloches.

'O ruler of Sindh, I make my supplication to God that the Apostle and worthy Prophet may make peace between you and us. May there be peace between us, and may all men look upon their land again.'

XXVIII.

THE FIGHT BETWEEN THE JATOIS AND MAZĀRĪS.

The Jatot tribe had settled at an early date on the banks of the Indus, and are now mainly found in the Muzafargarh District on the left bank of the river, while the Mazārīs are lower down-stream on the right bank, with some territory also on the left side. Their early settlements near the river were marked by struggles with the earlier Baloch settlers in these parts, the Chāndyas and Jatois. One of these fights on the river Indus forms the subject of the following ballad, which gives a vivid description of this combat on the water. The Indus is personified under the name of *Khwāja Khidr*, who is represented as an old man clothed in green. This river-saint is alluded to in lines 31 and 55.

Allāh! Thou art the protector of hundreds of thousands by thy might. Thou givest maintenance to all thy worshippers. The cool rain-clouds gather over the ocean, and wander thundering over the land; the grass becomes green, and the young corn shows itself.

Let us halt and remember our Pīr, the Pīr 'Ālam Shāh, and Walī Husain Shāh. The Prophet 'Alī strung Bahrām Khān's bow for him. Generous is Rindān Shāh, and generous Mughal Khān. Karm Khān wore the attire of a Chief, silken garments and trappings on his mare's saddle. Many valiant men went across the river, four and forty wielders of the sword; with them as guides went Massū and Gul Tasavānī, and Dāthān was among them stubborn in fight, and Khota demanding an answer from his bitter foes; then Bāvro Khān and Hasan the bold, Miro the fighter and Nūr Hān Sārāgānī, Budhū and Jumā springing up like the waves, Khān Jamāl-

Hān with fine streamers from his turban, Vāghā and Ghulām as clever as jugglers. And three men were with them from the Short-foot Drishaks; I can reckon Gullān, Mubārak and Bijar. All these bold warriors went over the river, they swam across to the other bank; they hid themselves there in the enemies' country, and killed the enemy suddenly (as if they were firing off a gun). Massū and Haidar with eight or nine companions, and the two friends Nūr Hān and Dāthān with them; these Mazāris untied a boat from the ferry, and let it float into the Khwāja's waves.¹ It rose on the waves, staggering like a drunken man, and floating on they came to their companions. 'Friends! gird on your weapons, quickly don your sword-belts and swords, buckle on your accoutrements and your quivers.' Our comrades all went together and made a sudden attack, and surprised and destroyed the grazing hamlet (*madd*) of Bhūrā Kanjar. They drove out the cattle and returned with joyful hearts, and drifted out into the current, strong and swift. Messengers ran to tell the bitter foe what had happened, and the Jatois gathered together to pursue them; in front was Mēhwāl the fighter, but this day Mēhwāl was hunting a tiger. Remember in your hearts the day when Pir Bakhsh was slain!

Mēhwāl the chief, wearing a silken vest, led three score men to their death; he fills the boat and urges it forwards. The fighting Mazāris had come floating, and had waited and stopped the way in the joy of their hearts, and like skilful huntsmen, laying their guns on rests, they showered down moulded bullets like rain. Round featherless arrows and four-feathered arrows were all mixed together, the Khwāja himself will remember that battle! Muīūk Hān put his confidence in the river; the reports of guns resounded in a royal fight, with the clash of swords God gave the victory. Everyone who overcomes is favoured

¹ That is Khwāja Khidr, the river-saint of the Jodhs.

(by God) in the show of arms. The heroes on both sides engaged in a desperate struggle, they lashed the two boats together and let them drift, there was a hand-to-hand fight on both sides; the raised swords swooped down like kites, it was the shock of bulls fighting, the rush of a flood against an embankment. You melted away and slew many of your foes!

Dāthān thus spake with his mouth: 'Tie up the boats, O noble Gul.' He drew his Shirāzī blade, splitter of enemies' livers; he wrapped himself in the garments of his religious guide. There Māhwāl was slain, the pearl of the other side, in revenge for Pīr Bakhsh, foremost of the Zangalānīs. When the sword struck him the twist of his silken turban was unloosed.

Nūr Hān Sāragānī with his Bajārī sword, having raised the pole of the boat, fell upon the enemy, thrashing them as one thrashes out ears of corn with a flail. Darēhān, sword in hand, thus spoke in wrath: 'To-day I will not leave the bitter enemy!' Bāvroān and Hasan, sword wielding heroes, with uplifted blade stopped the enemy's warriors; swords were on every side like the flow of waters when storm-clouds are gathered. Dāthān, ever brave in fight, was foremost everywhere when swords were flashing, under the protection of the mantle of Pīr Jamāl Shāh. The Khan Jamāl Khān, opposed to Ghulām Husain, stood like a post in a flood of swords, like the swift lightning was the green-flashing sword. Muhammad the Minstrel put up a prayer to the True One, he levelled and fired his gun; the Creator struck and overthrew his adversary.

As a hawk swoops so did Vāghā with his blade, four blows he struck without giving the enemy an opening; the bitter foe was stupefied, the flood was their tomb and shroud!

Mahmūd fights with his blade of fine water (jewel-like); the true Prophet gave him the victory. Budhū and Jumā

were workers with the sword; they showered on them arrows and darts from their quivers. With the raging Tigers (Mazāris) were the Bhimbhirānis, they beat the bitter foe into warp and woof! Muhammad son of Mahmūd had a fiery heart in his body. Shāhmīr Zimakāni, fighting with his sword, caught on his shield four blows dealt by the bitter enemy.

Come, O Lālū Minstrel, singer of songs, bring forth your beautiful songs of heroes, new tales of the Tiger's offspring!

Mēhwāl's harvest was gathered together in one place, four and forty men were destroyed by us, the swollen Sāwan¹ flood we made as red as blood, multitudes of crocodiles tore them limb from limb. Karmān Khān sprang on his horse like a storm-cloud. 'Ride with your band, carry the news of the victory. Tell it to Shakul Khān Gurchāni, at whose door lies the death of Mūsā son of Mughal. Listen, Gurchānis, for the shame of your oath on the Qurān; take up the Qurān and bring it to the battle! Write and ask the Brahois how Gul Muhammad with four-and-twenty braves came and fell into the hole of the upper millstone, and were ground to powder, by the Male-tigers of Sindh! They fled from the fight and left their comrades to perish among the bare hills of Jatro.'²

XXIX.

THE LAY OF MĪR HAMAL MAZĀRĪ.

The legend on which this ballad is founded is to the effect that in the time of Mīr Hamal II., Chief of the Mazāris, during a war with the Bugtis, five Mazāris were surprised and killed while gambling with knuckle-bones. The Chief thereupon prohibited

¹ Sāwan (July, August), is the month when the floods of the Indus are highest.

² This is an allusion to the events dealt with in No. XXII.

gambling in his tribe. One day he caught his son Mithā gambling with others in an enclosure. Hamal shut the door, whereupon Mithā leapt over the wall. Hamal let fly an arrow from his bow, and transfixes his son through the leg as he was leaping the wall. This event led to the abandonment of gambling among the Mazāris, and even now it is less prevalent among them than among other Baloches. The story of Dilmalik (No. XV.) contains allusions to the prevalence of gambling with knuckle-bones, as does that of Nodhibandagh (No. XIV.).

Hamal the Mīr made a prohibition. If any one shall take out the ankle-bone of a sheep from the *pātār* (*i.e.* a hole dug in the ground over which meat is roasted), and if any wayfarer shall see it, he will know that they are Rinds, descendants of Tigers (*i.e.* Mazāris). This order is the doing of Mīr Hamal, he has stopped the tribe from this evil occupation, he has held back brother from racing against brother, and all evildoers from gambling with animals.

These men are filled with vain fancies like huntsmen, nor do they stand up with the mighty men.

With you the country is illuminated with rain-clouds, the beasts of pasture have their bellies filled, they may be seen standing there. Whenever old age comes upon an evildoer he will himself take out the heart of the wicked person, and if he does not take it all others will be held guiltless.¹ All gamblers shall be driven from the assembly, and oaths regarding women will not be binding where they are concerned (*i.e.* they would not be entitled to any compensation in matters regarding women).

XXX.

A LAY OF THE KHOSAS.

This ballad is evidently fragmentary. It was taken down about 1877 from the dictation of Sikandar Khān, at that time acting as

¹The meaning of these lines is doubtful.

chief of the Khosa tribe during the minority of his cousin Sardār Bahādur Khān, the present Tumandār.

It is not now possible to trace the events to which the poem relates.

Thanks be rendered to God the Merciful, who himself is King without equal. Many are thy attributes and qualities. Keep thou me in thy guardianship during this false thirteenth century. The modest men have departed, they have left this deceitful world. Haidar was the generous lord, prince and ruler of the mountains, greater even than Mir Chākūr, helper of all the Baloches. The sword of 'Alī was girt about his waist. A liberal Chief was Haidar who made war against the army of Yazīd, he went into the field of battle and fought amid the clash of swords, for thus was the will of God, and fell a martyr on the plain.

Among the Khosa warriors Nūrān and Bakhū are heroes, with Karm and the bold Ahmad. Their abode is with the Holy Prophet, and till Doomsday their glory will stand fast.

The other cursed cowards fled, and abandoned their friends and companions. They shall sit with shame in the assembly, and feed on carrion and unlawful meats, because they remained alive after their leader was slain.

Minstrel! When you go wandering through the land take my message and bear it to the Amīr Murīd and say to him, 'Thou art the mighty son of Sārang, cunning art thou and wise; thou shouldst be ashamed to recite a poem. Let that man recite poems who is himself a fighter in the foremost ranks, who throws himself into danger before his chief, and wields his sword with both his hands, either to slay or to be slain, or to lie groaning for six months until the physician has healed his wounds.'

XXXI.

A SONG OF THE WAR OF THE BIJARĀNĪ MARĪS
AGAINST THE MŪSĀKHĒL.

This ballad commemorates a Mari raid against the Musa Khēl Pathāns, headed by Karm Khān, Bijarānt, a well-known raider, whom I knew as an old man in 1880. The Lūnīs, another Pathān tribe, were associated with the Mūsā-Khel, and the Masori Bugtīs seem to have been allied with the Maris. Such raids were of frequent occurrence, and the Lūnī tribe was by them almost exterminated. It is evident that on this occasion some of the Maris behaved badly, and that the raid was not altogether successful. The language is occasionally obscure.

I first invoke the name of Allāh, that I may sing a worthy song, chant with a lofty voice, and give due praise to my chief.

Thou givest protection to all, and even though thou give it not we will put our trust in our Pir, and follow after the commandments of Shāh 'Alī, to whom all good men pray.

God's will is one; the Maris are stronger than any other men. Karm Khān is fierce and untiring, he rains blows on his enemies, and brings them down at one shot, like a wild sheep.¹ Thy enemies have been cast down, God has put them under thee, the Sham and Phailāwagh and Kāhān.² He has laid open before thee; the heroes have been wont to come down the narrow Gaz Pass, striking the ranks of the struggling foe, and in haste they brought back with them the bay mares with embroidered trappings, and harness of broadcloth and Russian leather.³ Mīān Khān said to his friends, 'Maris! put on your

¹ *Gaurakh* (lit. a lamb) here seems to be used for the young of the *Gurānī*, or wild sheep (*ovis cycloceros*).

² The Sham and Phailāwagh are open plains which long formed a subject of contention between the Marī, Bugtī and Gurkhān tribes. Kāhān is the headquarters of the Marī Tribe.

³ Lit. Bulgarian, referring to the original seat of the Bulghār or Bulgarians on the lower Volga, whence the scented leather was brought.

weapons, your glittering swords and scimetars. Karm Khān has sent letters by swift messengers to the assembled tribesmen, scouts bearing the war-cry have gone forth. They have gone up by Kwat and Mundāhī, and passed beneath Laro-Luk; the noise of the army is heard from Gazā to Dulla under the mountain of Bambor. From the Luk¹ the foray begins, bring no boys nor babes with you; fighting men for the battle-smoke!' With us are the Mawrānis from the dusty Bēji gorge. The assembly was in the valley of Bor.² Thousands and hundreds of thousands by reckoning they came with their bay mares, and fixed the Nar Han as their trysting place. The young men gathered like storm-clouds, they came to us riding hard, and then the scouts came in. Muhammad Khān stops us and gives the news to the foremost riders.³ 'The country is filled with evildoers, the Pathāns are at Ilgāri.' Then said Karm Khān to that bold horseman, 'Let the headship of the tribe break to pieces and depart! It does not belong to a woolly sheep! Let Dādali the Scout lead, and the Masoris with Akhtyār Khān and all your noble warriors! Let the Jarwār heroes come, may God bring Mīr Muhammad, and may the Turks speak of it in Kandahār.'⁴

'When the time comes for the Maris to come back we will not all return from the Sham. Let not the Lūnis come to Makhmār, we will not all return from the Sham!'⁵

¹ A Luk is a flat boulder-covered plateau, a common formation among the lower Sulaimān Mountains. The Luk here alluded to is the Laro-Luk mentioned above.

² Near Phailtawgh. Hence the course would be up the Kabūl river and by Vitāki to the Makhmār Sham. Thence through the Khetrān Country to the Han Pass.

³ The news must first be given to the leaders, who always ride in front.

⁴ Karm Khān is speaking sarcastically of the Chief of his own tribe the Maris. The Jarwārs are a sept of Ghazani Maris.

⁵ The word *Sham*, or Watershed, here alludes to the Makhmār Sham, not the Sham mentioned above.

'The mares were affected by the merriment when we camped at nightfall, their whinnying was like laughter, the ground shakes as if thunder-smitten, the laughter of the footmen is the lightning, it gave forth a pleasant sound to the enemy following on our tracks; the laughter of the footmen resounded in the direction of Sher Muhammad and Surkhī, so that the leaders of the Turks speak of it. All our friends were there, some gambling, some doing other evil deeds. Our time is at the next opportunity; let us fight at the first watch, as soon as things are visible, or in this close atmosphere all our men will become worthless!'

They raided the sheep and started off, and came to the mouth of that torrent where they had to fight a second time. Day makes the host clearly visible, and the shouts of the Mūsākhēl are heard behind, 'Maris! if you do not let our sheep go, their revenge is the business of their owners; then let our sheep go!' Curses on Omar Bor, let him not come to wild Bambor! To-day it is my task to sweep him out, and to cast scorn on him.

Again hast thou fallen into disgrace in that thou didst not fight for the earrings of thy lady-love!

Then swore Karm Khān, 'All the men have become cowards; the Maris are all scattered; Jalab is at his village, the Mūsākhēl have portioned them out among them.' But the clouds rained at last; Bābul Khān¹ remembered Lakhī and struck the walls with his staff to heat your oven!² The Maris were victorious in the battle, their leaders were heroes in the fight; their fame is waxen great, but the reckoning of the cowards is yet to come; the horse-grooms tell of it, the beggars, the minstrels and the bards. They had neither life nor

¹ Bābul Khān was chief of the Khetrān Tribe, who appears on this occasion to have helped the Maris against the Mūsākhēl pursuers.

² The meaning of this passage is very doubtful.

boldness. The cowards held back their horses and crept along like snakes: when the enemy's army was broken and put to flight their faces were turned backwards. The glory of the Maris was turned to darkness, and the rumour thereof will spread even to Kandahār!

XXXII.

The two following poems were taken down by me in 1876 from Drishak and Shambāni bards. They relate to a war between the Drishaks of the plains and the Bugtis (or Zarkānis) of the Sulaimān Hills. The first (1) is by Hārīn a Saidiāni Shambāni (the Shambānis being a sub-tribe attached to the Bugtis), and is addressed to Jinda Khān Drishak, a leading man of the time (about A.D. 1800), though not chief of the tribe. Fatāhal alluded to in l. 37 was the Drishak Chief: Kēchī was brother of Mirzā, great-grandfather of Kēchī Khān, the present Shambāni Chief, and Ahmad Khān was brother of Bivaragh Khān, great-grandfather of Nawāb Sir Shāhbāz Khān, the present Bugti Chief.

The second poem (2) is a reply given on behalf of the Drishaks by Kabūl a Dombki, who replies not only to Hārīn's poem, but to another by Haddeli, which is not forthcoming. The death of Dāim, Tārā and Muhibb Drishaks is alluded to by both bards. Muhibb was Jinda's brother, and it is his death that is alluded to by the Shambāni bard in the conclusion of (1).

The language of both ballads is sometimes obscure, and unfamiliar Sindhi words are used to excess. Hārīn's poem is tedious, and part of it is little more than a catalogue of names of warriors with conventional terms in praise of their valour.

1.

Hārīn son of Shāhzād sings: the sweet-voiced Saidiāni sings: of the combat of Drishaks and Zarkānis he sings: of the day of slaying Muhibb, Dāim and Tārā he sings: the victory of Kēchī and Ahmad Khān he sings: the victory of Mir Dost and Bivaragh he sings.

Let me sit and return thanks to the companionless Guardian of the Earth, to me at the five times of prayer

comes help from Multān Mal the generous giver.¹ He casts our foes, of wealthy assemblies, into the salt sea. Suddenly, through God's might, the tumult of battle begins, and we meet the Drīshaks with splitting and breaking of swords. When Sobhā the liberal was slain we did not forget the blood-vengeance, our iron bows were strung, there was measuring out of heaps of corn (*i.e.* the dead lay in heaps like corn in a threshing-floor). Jihānpur was left empty, with blackened face (*i.e.* in disgrace), and Jinda's might was broken. Our leader Suhrāv, when dying in the fight, said, 'Friends do not forget me.' Suhrāv! thou wast a master of the sword in battle, a reckless man at sword-time! And Karm 'Alī's blood we will not let go. Be present in our midst and guard us! Drēhan's blood does not leave us, it comes back mightily after years and days. A multitude of other Baloches will come to the fight, each one calling for his own revenge. Was not Gāmū Jistkāni slain, that purse of gold unloosed? The men of the mountains are lords of this blood, and they have prepared for the battle; Jallū, sword in hand, is our leader, the champion of the Jistkānis.

As tigers spring forth, so do the Zarkānis of noble blood.² There are Sharbat and Jallū and Yārā, and a hundred men all brethren, uttering roars like tigers, there is Omar with his mighty bow, and furious Walī Dād with him; their mares and fillies are saddled, they have girt on their arms and weapons, and are watching the bitter foe. 'Fatūhal is chief of all, he bears the marks of a great leader.

The herd of camels went forth from the narrow streets

¹ The use of Hindū terms should here be noted as of rare occurrence among Muhammedans. The term Dhartipāl or Guardian of the Earth is purely Hindū, while the equally Hindū Multān Mal denotes the saint Pir Shammūd-dīn, whose shrine is at Multān.

² *Khasē-potravān*, *i.e.* grandchildren of someone. Cf. the Spanish *hidalgo* for *hijo d'algo*, son of someone.

of the walled town, and the owners of the camels came back saying, 'the females will not leave their young ones.'¹ Karzī is steadfast in pursuit, he comes galloping like a wild ass to the green Phitokh Pass,² and there he spoke with his enemies. With a sound like the roar of a tigress Shāh-Bashk, the warrior with his gun, and with his Syrian sword, laid low a swift-saddled mare. Then Mīr Ahmadān and the valiant Kēchī of the sword took counsel together, and generous Mīr Dost and Bivaragh, amīrs in rank, protected by the royal Prophet and by the prayers of Pīrs and Murshīds. They sent forth scouts from the houses, and from the tents supported by four spears, the hero-leader Karīmād, Habib the Champion, Hudhā-dād Mondarānī who cares not for the foe, and the forty (Abdāls) support them through the strength of the Holy One, Last of the Age. Sobhā wins victory³ through the Imām, he ranks as an amīr. Pīr Sohri⁴ goes in front with our Khān's mighty armies. Our champion Ahmad Hān rides through Sindh plundering towns and villages and a thousand; Badā and Chuttā were devoured, it is said, by Suhrāv. They missed their way and returned on their tracks, the sheep went off with the goats.

Here the valiant Drishaks took counsel among themselves, and Tār Khān let out an oath: 'I will not thus leave the enemy. Do you forget Gangal and Zaurkhān, the eager warriors of the Drishaks? They have left their beds and bedsteads, their fair ladies and red couches.' And Rīndo said in manly wise: 'I will not thus leave

¹ Apparently the Drishaks had killed the young camels.

² The Phitokh Pass is the principal one leading from the open country of the Drishaks to the hills of the Baghis. Wild asses were, till recently, plentiful in this neighbourhood, hence the comparison with a wild ass comes in naturally.

³ There is a play on words here, as *sobh* means victory.

⁴ Pīr Sohri is the principal saint of the Baghti country. See *Baluchi Folk-lore*, p. 262. (*Folk-lore*, 1902.)

the enemy, our foes who came from Marav.' Learn the language of swords; flight does not soar high. Here are Bashkali and Sabzil Hân, and brave Kaurâ and Fatûhal, warriors among the first; on that side are sixty brave men, on this side untold hundreds; bold Chatâ and Nihâl Hân foremost with the bow, Hamal who will never take to flight, as Baloches reckon, when the green-flashing blades sever the skulls of heroes. Jiâ and Sadhû are tigers, leaders, lords of the sword; when clouds are gathered on the other side, when there is the clashing of sword-blades, where the fight is thickest,¹ Aliyâr is in front.

At the flashing of helmets and armour glad is the shout of Dâlû, Kâlâ is vallant with his sabre by the help (?) of Shâh 'Alî. In the fight for Shahro's blood the saddles were covered with bloody caparisons! Chohil and Kalandar are ravening tigers of the Phongs.²

Never will the flight go far of sweet-singing Shâhyâr, of Lâl Hân the gallant fighter, when sword-blows are exchanged. Shambo with his black Thal mare shakes his saddle with his eagerness. The jewel-like son of Balochân, the valiant champion; in the thick of the fight he stood like a post in the front rank. Listen to a hundred thousand praises of the death of the fair Kalphur.³ It is lawful for Bahâzur Hân to bind a turban on his brow, a fair medicine it is lawful to bind on his head. Hear it! Tagyâ and Bashkali, together with Mânkâ's help, brought death upon Shâhbâz; night cut him off from their companionship; on his chestnut steed he (Mânkâ) is the devourer of armies; let him be at the army's head. Alâ Bashk weighs his chestnut mare against the heavy squadrons of the army. Nihâl Hân is the chief sword-wielder among the Masoris.³ Shâh 'Alî be his

¹ A doubtful passage.

² A Bugti clan, also called Mondrât.

³ The Kalphurs are a clan of Bugtis, the Masoris another.

guardian, God keep him under his protection. Pahar and Gulshēr are true, fine, lion-men. Among the Kalphurs is 'Alī Shēr the hero, the Almighty gave him the victory with Shāhbāz, the foremost of men bearing spears, young Jām and Phurthos and Bakrī champions, far-famed Haurān and Bodho, well known at the army's head. Kāsīm and Birā are fighters with sword and cutting blade; Dhamal, Hassū and Bātīl are guides at the head of the army, they have devoured the land of the enemy and ridden to the banks of the Indus. Lofty is the name of Ahmadān, who came and conquered; Nindan, Jinda and Hayāt-Hān are good men, each equal to the others. Kēchī struck Shahrān a blow, and hit him in the mouth. No more will he embank his fields above Fatchpur, nor graze his cattle up to Jhalāi, and to the head of the Chēdhgī Pass.¹

A new desire seizes upon my heart like the flood of the ocean! Listen, O sorrowing Jinda to this story of Hārin! He will not come back to you when a short time of waiting has passed. Sit and offer up thanks for the making and marring of the Lord! Drink your strong wine as you sit alone at eventide, for your heart's darling will never return to his prince, O Jinda Khān Drishak!

2.

Kabūl son of Gullan sings: the sweet-voiced Dombki sings: in reply to Hārin and Haddeh he sings: of the day of riding to Syāhāf he sings: the slaughter of four-and-twenty men he sings: of the day of many camels he sings. He sits and sings the victory of Jindā son of Hayāt Hān.

I raise my voice to sing the protection of God, the Guardian without companions, the King on his throne,

¹ Fatchpur is a town belonging to the Drishaka. The Chēdhgī is a pass leading into the Bogli country near by.

the merciful-hearted and mighty, Lord of Jinns, Bhuts, the angels of the land, and all things that live and move.

The root is one, the branches are many, every man is a fruit of the tree. He pardons all believers, the holy apostle and prophet of the faith.

If thou recite the five prayers and keep the thirty days' fast, there among the lordly stars the Maker will be pleased with thee. In gladness shalt thou dwell with the martyrs if thou art a man of prayer; thou shalt be a shell in the ocean of pearls if thou are generous and brave; the hūrīs of Paradise are thy portion if thou attain to martyrdom; if thou art a believer, a sunni, a worshipper, if thou art a warrior at the door of the Faith, then art thou the Gate and defence of Kābul, Kashmir and Qandahār, thou art the noble King of Justice in the Pūrab and Dehli and the Dakkhan! With Hayāt Khān's glittering blade thou, O King, art keeper and protector, generous-handed, sea of pearls, lion of the army and the horsemen.

The high-bred horses of the Golden Drishaks are caparisoned with embroidered broadcloth. Their shields and their well-wrought garments, their knives and daggers are studded with gems, their quivers are like kites and hawks, numerous are their mounted bands; sword in hand on their newly-broken fillies they meet their enemies face and mouth, the foes, wealthy in darbār, will bend before them as stalks of millet. Thou art the Master of wealth, and givest help to the Sultān, thou Nindo with thy Egyptian blade art champion and wielder of the sword. The five pure ones¹ are protectors of well-descended heroes. The lion incarnate with roars rushes to spring, as tigers spring on cattle, and as the ripened ears are rubbed in the mud.

Ahmad, with your numerous mounted bands you have worn down the mountains with their horse-shoes.

¹The five pure ones are Muhammad, 'Alī, Haasan, Husain and Fātima.

You talk too much of Jinda and his strong drinks; he rode through Syāhāf, the throne of the Children of Zarkān,¹ and slew four-and-twenty men of the Kalphurs and Rahējas.² Your boasting was like that of women, but in the end you were scattered. You swept up the tracks of the camels in the defiles and precipices, you were lost in the haze of the dust-cloud raised by the horses; you fell into the Chānkān Defile, and then you said: 'They are not here.' You fled from our battle and followed the track leading to Kāhan, you searched the merchants' account books, but you did not find the reckoning. We remember the slaughter of Tangāl, where most of the Drishaks were slain, now the reckoning between us has begun, you can count up the balance due!

Listen, O Hārīn of the Songs, do not speak falsely, for thou art a poet. Lying is a blot upon honour; thou hast taken leave of thy wits, thou hast fallen into the wisdom of the Brahois, though thou ridest ahead as a scout. The Drishaks have brought up their horsemen, and thou hast become helpless. Mīhān and Sanjar were left dead, while thou livest in disgrace; Hamal with his Egyptian blade gave thee excellent counsel!

Sweet-singing cunning minstrel, bear my speech word by word, and repeat it with my greetings to Haddeh of the beautiful tales, and thus say to him: Too much thou singest the praises of men and horses, the blows of Kaurā Bugtī thou givest to the Rinds, and assignest fame and glory to Hāji Kalphur; but the Rinds dwell in Phēdī, near the capital of Shorān, up to the limits of the Dombki tribe. Thou art not wise nor skilful, O sweet singer; see and reflect, all thy arrows miss their mark. Dāim and Tārā and Muhibb thou makest even with Suhrāv! Thou thinkest leather boots and brazen stirrups no better

¹ Syāhāf, the capital of the Bugtī Tribe.

² Bugtī clans. The Rahēja clan is the *plugh-logh* (abode of the turban), i.e. the clan to which the Tamandār belongs.

than palm-leaf sandals,¹ and how canst thou weigh gold mohurs and ashrafs against plain silver? What shall I say to the poet? Thou now showest thy greed; at the profit of 'Alishēr Lashārī thou wast filled with envy and malice. I have given thee a stone in thy mouth, and I will so butcher thee as thou dost a sheep. The Bugtīs of the mountains are mad, they live in dread of the sword! Thou askest, Haddeh, about Lāl Hān and Phadēhān. They are with me. They came to the mat of the Pir and Murshid Wali Hān, but the golden Drishaks gave *muhnt*² and sent them back again. When Jallū's band went forth thou camest here with it, this band showed its greed, and thou hadst a share in its devilish deeds. When the camels of Mēr Jatānī, grazing from the fort, were raided, thou wast there, and also when Dāim, Tārā and Muhibb were slain at Muhammadpur at day-break. Too much evil hast thou done in thy wrath, thou are like a moth in the flame. Sixteen valiant fighters have proved equal to seven hundred, and fifty more wounded in their bodies and arms, in the face and the mouth, gave up their lives for their chief, and now dwell in the assembly of heaven, and are reckoned among the martyrs. I now, as is my duty, repeat the Kalimah.

XXXIII.

THE WAR OF THE KHOSAS AND LEGHĀRĪS, FOUR
POEMS BY SOBHĀ AND GĀHĪ.

I first took down these poems in the years 1876-77, and published the text with a translation in the *J.A.S.B.* (Extra Number, Part I, for 1886). In the present text I have made several corrections, and a few alterations taken from parts of the poems recited by Bagā Lashārī in

¹ The *Sandals* are rude sandals made out of the leaf of the dwarf *Chamotrops* palm or *pāish*, and are worn by hill-men.

² *Muhnt* is a share of stolen property restored by raiders to the owner as a peace-offering.

1893, and I have carefully revised the translation and corrected errors, but the alterations are neither numerous nor important.

This is one of the latest specimens of the controversy between rival poets of contending tribes, of which earlier examples may be found in this volume in numbers XI., XVII. and XVIII. Number XXX. may be contemporary or even later in date, but the style of the compositions of Gāhī and Sobhā is superior, and the poems are in spirit much closer to the earlier ballads than are most of the modern war-songs. The bards are not sparing of personal invective. Sobhā taunts Gāhī with being a member of an impoverished mountain clan, a cutter of phish-leaves on the hill-sides, while Gāhī retorts with allusions to Sobhā's age and infirmities. Both bards claim ancient descent for their own clans, and deny it to their adversary, and incidentally they bring in an interesting recital of the old legends of the Baloch wanderings and settlements, which may be compared with the accounts in I. and VIII.

The dispute between the Khosa and Leghāri tribes, which forms the subject of the controversy, took place when Jawānak Khān (from whom Sardār Bahādur Khān, the present Tumandār, is fifth in descent) was Chief of the Khosas. The Leghāri Chief was Baloch Khān (from whom Sardār Jamāl Khān, the present young Chief, is sixth in descent). Dodā Khān was head of the Kaloi Clan of Leghāris, to which the poet Gāhī belonged, and the taunts as to impure descent hurled at him must be taken to apply not to the whole Leghāri Tribe, but to their mountain branches, the Haddiānts and Kalois, who are akin to the Boddārs, and are generally reputed to be of mixed blood. The Jarwār clan of Khosas, to which Sobhā belonged, occupies the country adjoining that of the Kalois and Haddiānts. Boundary disputes in the valley of the Vador stream have occurred within the past few years, but in Jawānak Khān's time, about the middle of the eighteenth century, the Khosa claims evidently extended further than they have since done, even including the Mithāwan stream and the valley of Kharr (close to the modern hill-station of Fort Munro, on the slope of the mountain formerly known as Anārī-Mol), which have long been in the undisputed possession of the Leghāris. Both poets address their song to the bard Rēlān, enjoining him to learn it and repeat it to the adversary.

The first poem here given is evidently the answer to a preceding one of Gāhī's which has been lost. It is said that the complete series consisted of seven poems, but I could never succeed in recovering the missing three.

I.

Sobhā son of Thēgh 'Ali sings: the Jarwār Baloch sings: the fight of the Khosas and Kalois he sings: of the Leghārī refugees somewhat he sings.

Sweet-singing Rēlān, take with thee thy guitar of rejoicings and give my salutation to Gāhi the poet, and say, 'Sit down and make clean your tongue from falsehoods.' How can you weigh a single *seer* against *maunds*? You name the forts of Bhūcharī and Dālān, but you are piling nine-maund weights on yourself. In the face of Jawānak's armies you will one day fall, beneath that elephant's foot you will be crushed, beneath its blow you will pass away from the Vale of Kharr. Make peace with us that your land may be left to you, and then you will be under the protection of our swords. If you are troubled in your mind make your land a lawful possession,¹ for when swords are biting you will be in an uneasy place, when on this side and that armies stand face to face, and fierce men are satisfying their sword's hearts with slaughter, when the shout of Jawānak's hosts falls upon your ears, and the dust of the horsemen arises on every side, so that the moisture of your children's mouths dries up, and the lightning-like horses come galloping to their stalls at eventide.

²Come now, at what place did you go forth from the Lashārīs? You were missing on the day of the fight with Zunū's horsemen. Did you reap a harvest of Mir Chākur's army? Did you pursue the Rind chargers from

¹The suggestion is that the Kalois should admit the supremacy of the Khosa Chief, and separate themselves from the Leghārīs. As they were an affiliated clan, and not part of the original stock of the Leghārī tribe, this course would not be hard to follow. Such clans often change their allegiance as their interests dictate.

²Gāhi had evidently in the preceding poem (now lost) claimed Lashārī descent for the Kalois. Sobhā challenges him to prove it, and asks which of the Lashārī leaders they accompanied, Rāmān who was killed while fighting against Mir Chākur, or Bakar who marched to Gūjarāt.

your land? When Rāmēn was killed you beat the drum.¹ Give me your proofs, on what day did you separate yourselves from them; did you march with Bakar or with Rāmēn? Did you accompany the horsemen of the army to meet the Turks, that night when the Turkish horsemen thundered in Jhal or towards Gandāva when God was on our side? The Turks rejoiced, but the Rīnds went thence angry,² and blood came forth from their eyelids when the (Lashāri) women said, 'Our lords have met them in fight.' The great men of Shorān became heavy with shame, Bijar the Phuzh, Chākur and Shāhḍhār, Allan and beloved Sahāk were there, Jāro, Rēhān and Hasan were present. In their shame they gave the women a string of camels, horses and bright gold they gave them, and on foot the Rīnds went to Takht and Shorān.

Formerly too the Lashāris gave quarter to the Rīnds, when they let Mir Chākur ride away from Kawar on Phul (Nodhbandagh's mare).³

Sweet-singing Rēlān, take up thy guitār of merry-makings. How does our chief deal with those who take refuge with him? All the world knows about Gāhwar and the Chief Sāhibān. Again and again they cried to our Nawāb and Khān that the Gurchānis, united with the Marīs of Kāhan, had formed an alliance against them with the Summenzais⁴ from above. Your men came as refugees to our Khān Jawānak, saying, 'We are Khosas, we are in no wise Leghāris,' and four years they stayed with us, sharers in our protection; the marks of their dwellings will be seen on the hillside till seven generations

¹ This is equivalent to saying that the ancestors of the Kalois were Domimirels and not true Baloches.

² The Rīnds were angry because their allies the Turks made prisoners of the Lashāri women. They ransomed them, kept them safely and sent them back to their husbands.

³ See the full story in VI. and VII.

⁴ Probably the Shammāl Kākars are meant.

have passed. In Mānik's house everyone dwelt in great hope; Mānik's dwelling shall be by the streams of Paradise! In his second age, after he had passed into the stage of blindness, two Baloch women came for refuge, and two nights they spent with your Khān and Prince. Tears fell from their eyes from their weeping. He brought forth a mare and gave it back to them for double its value, and the modest women paid it for their own credit. Great, O Dodā, is thy glory in the world! Then he made an agreement with Shakhāl Khān and sent them on to Tūmī and wealthy Bākhar.

At the head of Jawānak's army is Pir Gāji Barbar; the Pir is with us on a swift camel with Haidar the Lion. When we came to the banks of the Sirī and Mithāwan the mountain-spur was made the dividing line between the two sides. Up and down the slopes of Ekbāi¹ did the two bands of warriors pursue each other, till we made a stratagem, and brought you down to the lower ground, and as a tiger strikes down a buffalo outside the fence, or as a simurgh brings down a hawk on the open plain, our Khān 'Arzī called to his companions, the Khosas' iron-shod horses rattled on the rocks, your chiefs were ashamed, they were as an elephant carried off by a simurgh, Bashkyā's shields and flashing spears cast a dark shade, and Dilshād Khān bravely encompassed them about on the other sides. Honour to the father who begot you! Between the two armies we made red graves for our foes, and Dodā in haste made peace with our Khān Jawānak.

2.

Gāhī son of Gorish sings: the Kaloī sings: in reply to Sobhā he sings.

Sweet-singing Rēlān, bring hither thy guitar of rejoicings; bring into my life the fresh breeze of the morning; strike powerfully with thy fingers; drive out

¹ The name of the highest mountain in the neighbourhood.

grief from the noble body. Do not shake the heart with battle-array; but give praise to the brave. Thou hast sat in the assembly with an ever sweet song of praise, and from our forefathers hast drawn forth our tracks and our story.

After greeting. The tribe's Chief is day, battle is black night. After the battle there is no fair day for men or horses. The glittering weapons devour the youthful warriors, and make crowded forts empty of display. Some youths boast with their mouths, and say that they will take part in the fight, but afterwards they turn their backs, and do not wait in the company of the young heroes, and then afterwards in their grief they sit and beat their heads and knees with both hands. At war's alarm they wander away to all the four airts; cowardly men flee, like wild asses, at the mere sight of the foe. But the work of strong men is to go forth to the plain, they push forth their hearts in the boat of resolution, they clothe their noble bodies in arms and armour, they drain cups of fiery spirits, with burning white brands they fall upon the throng, they wield their glittering blades to their own fame, with their Khân and Lord they become as a sweet odour.

Take away, O Rēlān, sweet singer, thy guitār of rejoicing. Give my greeting to Sobhā the poet, and say, 'O Lord, take up the track of your descent. Who were you at Bhoimpur?'¹ Know in your hearts that you are not whole brothers of the Khosas.² A venal awarder of victory, you will be burnt with wood. Alas! they know that you have passed your hundredth year, either you have lost your senses or have been turned out of your home. And in that you cast scorn at me regarding

¹ For Bhoimpur or Bampur in Persian Balochistan. Possibly this Indian form (Bhūlīmpur = town of the land) dates from the time before the Baloch invasion of Makran, when the population was mainly Jāt.

² This is specially addressed to the Jarwārs.

Rāmēn and Bakar, on what day did you become either a Rind or Lashārī? For you were lost in the waves of the river's flood, you served as Mir Chākūr's attendant for your daily food.'

We sought for our glory like mighty Rinds, and every day we have weighed single *seers* against *maunds*! I will make it clear to your elephant's brain. Come out into the plain. I will be a *simurgh* and will strike you down with a blow of my talons, as in Sāwan the flood sweeps away the men of Aro. You have tied on your brows the newly-twisted turban belonging to another. You are gasping in death, what days have you left for pleasure? You have cast away honour, and made yourself a friend of worthless life; know in your heart that death will not spare you at the last. The blot of Dodā is on your white garment; *Medhs* and *Māchhis* are no fit companions for Mir Hamza. You (Jarwārs) are shut out from sharing home and food with Khōsas and Rinds. How did the true Rinds deal with suppliants? How did Mir Chākūr act regarding Gohar's young camels, and touching Sammi's kine how acted Dodā of the Sword, when, like a tiger on the mountain-tops, he gave up his life to recover the cattle of the poor?¹

3.

Sobhā son of Thēgh 'Alī sings: the Jarwār Baloch sings; in reply to Gāhī he sings.

Every morning I commemorate the name of the Creator, I put my trust in the service of the Almighty.

O Minstrel Rēlān come, with thy pearl-shedding speech, strike upon thy dambīro, and chant in detail the story of the Baloches. Thou hast ever dwelt with noble men.

From the beginning Rinds and Lashārīs continued as

¹ For the story of Gohar see IV., V., VI., VIII., IX., and for that of Dodā and Sammi see XVIII. Dodā Gorgēth, the hero of that tale, must not be confounded with Dodā Kalot alluded to above.

brethren; but at the present day the Lashāri Baloch have fallen into contempt. Take up the track, it goes to the land of Panjgūr. List, while I tell the tale of Kēch and of Panjgūr.

We are those Rinds who arose from Halab and twice we joined battle with Yazid. Setting our faces to the rising sun we descended from the upper country, and the Prophet gave the victory to the offspring of Hamza. With the Imām we went up to the City of Istāmbol, and thronging like a herd of cattle along the broad royal road we came, and again in that place we fought, and God is witness that we separated at Jabān-i Shāhān. In Sīstān again our valiant warriors engaged in battle, the towns of Sīstān we divided among us by bows.¹ We fell into adversity with the King Shamsu'd-dīn, but by the might of the Merciful we passed on thence. On that side we divided Kēch and Makrān among us, and drove out Hārīn thence at the edge of the sword. Thenceforward we Baloches separated. Thenceforward you should give me the tokens of your track.

The Rinds were in Kēch. In what part of Kēch did you dwell? There were four and forty settlements; with which camp were you? When in our marches we arrived at the ravine frontier, the Kalmatis chose out Las and Bēla and settled in prosperity by the Habb and Bārān. The Nuhānis in front descended from Nālī, the Jistkānis encamped by the running water of Gaj. The Chāndyas came by the Lakh and Salāri passes and settled in Kāch.² The Rinds and Lashāris spread out over the watered lands of Narmukh, the Rinds came down from above to Dhādar, and the Lashāris descended to Gandāva.

¹ *I.e.* Every warrior who bore a bow took a share. Up to now the share of plunder in a raid is known as a 'Khamīn' or bow.

² This probably refers to the plain of Kāchh (called on some maps Kach-Gandāva). Another version says Kēch, but this is probably incorrect, as the poem here refers to the settlement of the tribes after they had left Kēch and Makrān.

At Jālikān and Loī, in what running streams did you share? See! Perhaps, Gāhī, you came with us by mistake, or perhaps you were among the captives when Hārin was defeated, and came shamelessly among us on that day?

You removed Sāhib from the light of day, and carried off his wealth. When you came to the low ground you divided into two. Enquire, Gāhī, what does it profit you to live? You argue with me in a sleeping man's dream.

You came to us as refugees with ten families, and became our spy at the Khān's mansion for your daily bread, the gun in your hand was a gift from Umarā Hān.

Know in your heart that you are not the equal of our Chief of great renown, you are his subjects, and he is your Sultān and Head, for you came as a refugee to our Mir, and all the tribes on every side beheld it. You cast scorn at me regarding the cattle at Kumbhi, but you yourself award praise to the retainers who cut phish on the mountains. Gāhī, do you not understand the words which have been spoken? Take up and follow the tracks which lead to Bhoimpur. In Mānik's village blood has been shamefully shed, and a cairn has been set up as a memorial for times to come.

4

Gāhī son of Gorish sings: the Kaloī Baloch sings: in reply to Sobhā he sings.

Come, O Rēlān, bard of rejoicings, King and warrior of song, to the assembly of good men. Take the songs I have uttered and carry them to our warlike foes. Shut and open these ten words of mine, replies given head by head, arrows of which a *seer* is as heavy as a *maund*. Take them to Sobhā that he may listen to them, and forget the words that have gone before.

He takes up the track of our forefathers, he divides the heritage of our fathers! What shall I say to the poet, to the bard beloved of my heart?

Let him drive out (from his heart) his scorn for the Rinds, let him remember the bygone days. Hear, O worthy Sobhā, genealogist of the Khosas. You took up the track from Makrān when the Rinds were in the land of Lāshār. The Rinds and Lashāris were together in one body, they left the towns of Kēch and came thronging to Hārīn, seizing the land and the sweet waters, and dividing them among the brethren, making the partition by bows. We and the Jatois were equal, we separated into two parts at the boundary stream, the land and town we divided into halves, distributing our property by arrow-shafts.¹

One fourth was at Dhādar, we got our satisfaction in Khānpur, our home was in the well-watered land, and Mir Chākur was our head.

This is our footprint and track, this was the abode of the true Rinds, a lofty name among the tribes. If you do not believe it, no man has seen it with his eyes, there are no ancient documents nor eye-witnesses who beheld it; but there are tales upon tales, everyone says that so it was.

I perceive, Sobhā, that you are blind and deaf, and that you are not a skilful tracker. Fear to speak of Jawānak's victory, and give up your grasping greed and your manifest falsehoods. To speak the truth is a true custom, falsehood is a blot upon honour.

If you would be prepared to sing, henceforward you should produce your evidence, bring forth and show your deeds!

Come! leave poems alone, do not meddle with the old Rinds, tell tales of the present time. Surround yourself with men of understanding, and lay my songs to heart.

¹ That is by drawing lots according to the length of the arrow-shaft.

Sobhā! You have passed your leaping and flying season, your youth lies under your feet, bare are the branches of your Tūba-tree!

In battle with us you fled, you were broken and fled disgracefully before the mighty power of our Chief. You fled from the valiant men, from deeply-hating Chāndyas,¹ our friends of the Rūnghān and Vador, and the mighty tigers of the Sanghar stream. Honour to the faithful hill-country, to Muhammad Khān, the best of all, the jewel of the loyal Bozdārs, wearing turbans and garments of silk, whose dwelling is with Umarā Hān.²

Joyful tidings were brought to our Sardār and Khān by the refugees who came to us, and left your war-array; from the Rūnghān, the Kandor, the Vador and other streams, from the Sanghar to the Sirī, from Bākharī with its many embankments, places which were outside the boundary of our tribe, they all came with glad hearts and mounted at the call of the Leghārīs. Enquire, Sobhā, of the poets! reckon yourselves up in your mind, and call our Chief 'Lord.' If our Lord has not washed your face, then you did not slay Lashkarān and Jām, and you have forgotten the revenge for Shakul.

Of worthy poems an account is kept, they are spoken of in ancient volumes, they are recited in the assembly, and they are firmly fixed in the memory of the hearers. And when refugees have come or shall come to noble chieftains, they are held more precious than the two eyes, or than our youthful sons and brothers. But you have not abandoned your disgraceful actions towards those who may, from this time forward, take refuge with you; where

¹ These Chāndyas are a section of the Leghārīs inhabiting the skirt of the hills close to the Kalots, on whose side they fought.

² The Bozdārs live entirely in the mountains north of the Kalots and Haddāns with whom they are connected in blood, and joined them in fighting against the Khosās. They also occupy the upper valley of the Sanghar stream.

is your bright honour? No man acts so among Baloches. Your own people came back ashamed, expressing their rage and spite, their cattle and goods were with the enemy.

Our agent brought them from your fort, and your far-seeing chief saw it with his two eyes. Hear, Sobhā, and attend to this my long discourse: I too have listened to the words which you have uttered, I have reckoned up your musket-barrels. What honour is left to you? Ask of your own chief, of the unworthy Jawānak. Did not our Umarā-Han give him velvet and chestnut-mares and silks, did not the Khān Nawāb Baloch Khān unloose the white mares from their stalls and give them to the valiant Jawānak? Ask how the Rinds acted towards refugees in their ancient dwelling-places. The phish-cutters are the tigers; the phish of the mountain-side is no subject for scorn.

XXXIV.

The following poem is a description by a Drishak bard of an expedition into the hill country of the Mari and Bugti tribes undertaken by the late Sir Robert Sandeman, then Captain Sandeman, in 1867. I took down the poem in 1877. The event was a new development in Baloch history, a successful attempt by a ruler of the plains to manage the hill-tribes by peaceful methods, and it struck the Baloch imagination as deserving celebration in song as fully as a successful raid. Mr. R. J. Bruce, who was Captain Sandeman's assistant, and accompanied him on this march, has described it in his recent volume (*The Forward Policy*, by R. J. Bruce. London, 1900, pp. 26, 27). The chief addressed is Mir Hān or Miran Khān, Tumandar of the Drishaks, who, together with Imām Bakhsh Khān, Mazārī, Ghulām Haider Khān, Gurchāni, and Mazār Khān, Tibbi Lund, all Tumandars of their respective tribes, accompanied Captain Sandeman.

From this time on Sandeman possessed enormous influence over the Baloches, and his name, in the form here used, Sinaman, became proverbial. Mr. Bruce is also alluded to in the poem under the name Burj.

I sit and raise my voice to my Royal Lord; now in this thirteenth century may God keep me in his protection.

Hearken, thou lordly Mir Hān, hear thou my song. It is a true tale I tell, do not grieve in thy heart. The inheritance of the saints is on me, a flood has poured into my heart. Once the hero Habīb Khān was beloved by all men, his wealth and cattle were beyond counting, much he received from thee. Now I see Habīb Khān no more in the chief's assembly. A fierce warrior is Habīb Khān on the children of the Sorī stream. Once his friendship was great, with all those advantages; meat and wheat beyond imagination didst thou spread out on his couch.

And this was the brotherly friendship shown by him. Twice did he raid thy camels, and with the object of attaining a party of his own, he divided them among his followers. Brāhim and brave Fateh Khān dwelt in thy house, and thou thyself gavest them a camel with joyful heart! I will sit and invoke blessings on thy head; may thy enemies and bitter adversaries fall into the salt sea! May the bountiful Pīr Sohri smite them with his glittering spear. May Dallan and Mir Salēm Khān¹ be blessed, and Allan with Shāh Mehrān in a little time. May thy iron bow be strung with Pīrān the Chief, may thy Sindhi sword carry out the orders of the Makhdūm, and by the help of 'Alī's hand thou hast become a ruler over all. Thy oven is heated for free distribution from morn till eve, and many poor and hungry men sit in the Mir's dwelling.

Listen, O noble Mirān, and understand in thy sad heart. Sit in thy house and be cheerful, there in thy princely court-house, where thou dost judgment and justice, and God himself is on thy eyes; leave falsehood and disguises and the deceitfulness of mankind. Falsehood is a blot upon honour, there is no blessing upon

¹ Brother of Sardār Mīrān Khān.

it. It is now the thirteenth century of the attacks of avarice, and brother wars with brother over their cattle and property.¹

I have seen a Firingī Sahib in whom was no matter for shame. He took counsel with the great men of the plains, with all the band of Chiefs. I made an excellent resolution to go to Rājanpur, and there I saw the assembly of the Sāhibs as all the world saw it. The Sāhib gave his counsel to all those Chiefs, 'Let us now go into the mountains and march through Phailāwagh.' Then went the dust and noise of the horsemen on high through the scented Sham, and all the camels pass below through the entrance of the narrow gorges. Sandeman and Bruce themselves fetched a compass through all the hill-country down to the towns of Syāhāf and up to Kāhan and Bārkhān.² They all galloped together, horses and mares, and then the Sāhibs turned back and came down again to Sindh, and much service under Government they gave to all those chiefs.³ Thieves were brought in as captives, grief departed from the cities, from the gallant Maris above and from the borders of the Bugtis, and, according to my understanding, from the whole country.

XXXV.

I add the following poem as it belongs to the same period, although, with the exception of a few lines, it is not in Balochi but in the Jaki dialect of Western Panjāb. The poet wished to express his admiration of Sandeman's exploits, but as he came from a part of the country where Balochi had ceased to be spoken, he preferred the language with which he was more familiar. He follows the model of the Balochi bards in the style of his poem.

¹This is probably an allusion to a long standing quarrel between Miran Khān and his brother Salām Khān.

²Syāhāf is the headquarters of the Bugtī tribe, Kāhan of the Maris, Bārkhān of the Khetrans.

³That is, men of the tribes were engaged by Government to form a militia, and keep the peace of the country.

First remember the pure protector of all and then the bountiful Chief and Sāhib.

On hearing of the coming of our ruler our souls were filled with delight, from the encamping of the army of the Firingis, throwing down the towers of rebels, blowing up the forts of the disaffected, winning the victory, carrying off the glory. For what Sandeman has done in the country of my district may it be well with him. May he beat his enemies and make them weak, may their senses depart and become feeble, may there be no failure in the land, and may the district stand firm till doomsday.

Bruce wrote a letter and sent it, and Sandeman read it and gave an order that all should join together to go to the mountains, and he led forth his army to fight. Being angry he arose in his wrath and made a march out of Dēra (Ghāzi Khān) from that place of flowers. 'I will go out to march through the land, and will visit beautiful Syāhāf. I will make my liver hot and will fight, encompassing the plain.' Then from the City of Rājanpur the army made ready and went up, having prepared their uniforms. Sandeman the bold rode in front, he rode on a swift horse, a very powerful Arab. His followers asked for his orders. With him went the valiant lion Haidar Khān,¹ riding with him Mazār Khān (of Tibbī Lund), Jamāl Khān of the Leghāris, Nūr Muhammad Khān of the Bozdārs, Sikandar Khān (Khosa) with a fine band, the bountiful giver Mīran Khān (Drishak), Imām Bak̤hsh Khān (Mazāri), good in counsel.² The people of the world heard of the Sahib's good report as far away as Rūm or Shām. Thy army stands firm, fighting with scimetars and swords, every one has become obedient to thy orders. Thy intellect is of great penetration.

He sent two letters to the army, to the force of Green

¹ Ghulām Haidar Khān, Tamander of the Guechānis.

² All Tamanders of their respective tribes.

Sāhib,¹ and the two dust-storms met together in one place, like trees forming one roof. The hard ground rattled under them. At Syāhāf they alighted and set up their tents with famous Ghulām Rasūl Khān.² There was no lack of fodder nor of water nor of grains of gunpowder. The band of beasts of burden moved on, to where the stream of water flowed (I have heard with my ears, I was not present). The Sāhib had arranged for these good things to be collected. Then the army went to climb the mountains, he made a way for them and dug out a road. He despatched a messenger (to Ghazan Khān, the Marī Chief), saying, "Come hither." Then Ghazan descended into the plain and passed through the land of Nēsāo, and mounted and came to meet him. When he arrived the army turned back, and for two hours they discharged their guns. He wanders about alone like a tiger, nor is anyone so strong as to oppose him.

This is a long-lasting Government. The world trembles from dread of it over the whole land as far as Qandahār. Justice is done in the assembly by this glorious and lofty ruler!

Thou art the Commander,³ thou art the Maker of Arrangements, thou art the leader of brave youths; as lofty as the peaks of the mountains, wherever thou hast rested a mark remains!

I am now a follower of Kalandar Shāh, and I have spoken out my praises from my own mind. Mihtar 'Isā the prophet has given me the purse of generosity. He is lord of all who distribute alms.

¹ Sir Henry Green, who met Sandeman's expedition at Syāhāf in the Bugti Hills.

² The Bugti Tumander, father of the present Tumander Nawāb Sir Shāhbāz Khān. He was the most famous Baloch warrior of his time, and his reputation for strength and valour is still unlimited. His proper name was Ghulām Murtizā Khān.

³ The word *Kamān* is adopted from the Hindustani. *Kamān* means a military force, a "command," and is of English or French origin.

XXXVI.

ELEGY ON THE DEATH OF NAWĀB JAMĀL KHĀN.

Jamāl Khān was chief of the Leghārī tribe for many years, and was a man of great mental power who had much influence among the neighbouring tribes. His name occurs among the Chiefs mentioned in the foregoing ballad. He accompanied Sir R. Sandeman in many expeditions and was ultimately given the title of Nawāb. He died in 1881, shortly after returning from a pilgrimage to Mecca accompanied by his nephew, Tagyā Khān, alluded to in this poem. On his death an assembly of Chiefs offered a camel as a prize for the best elegy, and this was won by Panjū Bangulānī (a member of the Lashārī clan of Gurchānis), from whose dictation I took down the poem in 1884.

Panjū Bangulānī sings: of the decease of Jamāl Khān Leghārī he sings: the Baloch of sweet speech sings.

Let me commemorate the holy Sohrān and the Prophet, let me celebrate the Pir, and lay aside all wickedness, and let me make my supplication to the pure Creator.

I have asked according to my faith for a son with milky eyes. Forgive my sins, and pardon all thy slaves. In this thirteenth century mankind have false tongues, and show greed and deceit towards their brothers in the faith. With my mouth I have sought favour from my King and Creator who bestows upon me the two worlds with willing heart. I have made my petition to the Lord Jām Shāh, to the Sayyids and saints (walis) to be bountiful to his children(?) Take up my song, O singing minstrel; play its air upon the strings of your dambiro; carry it to Chotī, and let the Leghārī warriors hear it. I sing the praises of Mir Jamāl Khān's goodness from Rūnghan and the Vador to the Siri and Mithāwan,¹ from the mountains of the Pathāns to Bārkhān of the wealthy Nāhars.² All the

¹ See the Introduction to No. XXXI. Rūnghan on one of the higher branches of the Vador stream, marks the Northern limit of the Leghārī tribe, and the Siri and Mithāwan streams are to the south towards the Gurchānī frontier.

² Nāhar-kot in Leghārī Bārkhān, adjoining the Kherān country.

world knows that this is Jamāl Khān's realm, and his fame for digging *ārezes*, by God's assistance, has gone out into the world.¹ Mir Jamāl Khān and Tagyā Khān took counsel together, and called a gathering of the whole Leghārī tribe. When he had taken leave of the men sitting there he took his departure with much red gold, and travelled across the sea in steam-boats to unknown places of unknown men, and arrived and performed his pilgrimage at the court of the illustrious shrine, and freed his soul from the punishment of sin. Two thousand rupees he gave to the maulavis and started on the homeward track joyful and glad of heart. To the boatmen and servants who pulled the boat-rope Jamāl Khān gave three thousand rupees, and he arrived at Dēra Ghāzi Khān with his camels and strong male camels, and rested there for his health. Tagyā Shāh kept Murshids and pirs, and we Baloches quickly prepared all our towers, and the rulers of the land celebrated his fame among the Rinds and through Hindustān. All Baloches grieved for Jamāl Khān, and many men brought their companies to visit him. There came Jāro Haddiāni with his down-hearted band.

But God, the Pure Creator, had such love for him that he summoned Mir Jamāl Khān to the golden streams, and on the demand without enquiry he set forth for heaven. The Lord's presence set him down in his assembly, and made him rest with the houris beneath the trees of Paradise. Had but the Sayyids and saints and believers offered up prayers, had but Jamāl Khān arrived at his beloved Choti, all the Leghārīs and the *hakims* would have ministered to him; 'God would have been merciful and saved Jamāl Khān from the blow.' But Allāh strong, and mighty, and wise is not moved by supplications; thy deeds are good, no fear of any being may come upon thee

¹ The *ārez* or underground watercourse constructed by Jamāl Khān at Choti Bala is alluded to before. Before his time *ārezes* were unknown in that part of the country.

Thou hast disposed of Jamāl Khān, the Chief comes no more to Choti, it is well with him, his face is turned away from the days of illusion.

Allāh sends his command to 'Izrā'īl. 'Take Mir Jamāl Khān's breath away. Carry him from his fort, bear him far away from the converse of his golden brethren.' Men must bear whatsoever burden thou layest upon them, with the medicine of kindness thou bringest about his future welfare.

Jamāl Khān's tribesmen came thronging to pay their respects to him, fierce rage burst forth from their leaders. Great was the gathering in the Rind assemblies, in the yard there was no room for men and horses; the baker kept his oven heated day and night. Great was thy almsgiving, thy seal affixed to white paper, chestnut horses and camels were given to applicants every morning! But the Angel of Death will let none go, at the last he takes away the good men; the kings, sayyids, saints and believers! Wonderful often are the deeds of the Almighty; golden sons he parts from aged fathers. The archangels made a petition to the Lord, that he should seat Jamāl Khān upon a throne, spread rugs for him upon a brightly-coloured couch, and give him sugar and milk in a golden cup. Choti mourns for the countenance of Jamāl Khān, saying, 'Would that God had done this one thing, that he had spared Mir Jamāl Khān and brought him back, that he had come to Choti with golden ornaments, that drums and pipes had sounded forth gaily, and that Khān Jamāl Khān had girt on his noble weapons, while horses neighed, and pawed the ground with their dark hoofs.

Jamāl Khān, head of the province, Tiger of Choti, a hundred times praises to the splendid presence! When he drew his sword and made war on his foes, or sat with the English on a chair of state. In the fulness of days justice will be done to his rights.

A voice came forth from the gate of God the Lord,
 'Bring hither Jamāl Khān, greatest of the Leghārīs,
 prepare a place for him by the streams of Paradise.'
 A golden swing did our fair Lord make for Jamāl Khān
 to swing in under the shade of the Tūba-tree.

His friends were Turks and Durrānis, kings of the
 land, with Imām Bakhsh¹ his friendship was greatest, his
 company and brotherhood was with the Khān of Rojhān.

Papers and writings came from distant lands, from
 Āgrā, Dehli, London, and the country of Lahore, with
 kindly prayers for Jamāl Khān's welfare. Thy rule
 extends even to the records of the English! The fear
 of Jamāl Khān was established everywhere, when his
 enemies heard the news their land became hot! Of all
 chiefs of tribes the Choti Nawāb is the first with sharpened
 knife in hand to slaughter cattle, to kill the fatted kine,
 sheep and goats, that nothing should be lacking in hos-
 pitality in the household of 'Alī,² hand-mills and bullock-
 mills perpetually grind corn, and processions of trays
 with golden covers pass in; and minstrels in numbers
 overflowed the place, bringing deputations into the
 assembly-hall in Jamāl Khān's dwelling, and many
 thousands of enemies and friends abase themselves;
 Khosas, Bozdārs, Lunds with noble dishes; Gurchānis,
 Khetrāns and far-famed Maris, all the Zarkānis and the
 Drishaks come in separately; the whole of these are
 known to be pensioners of Jamāl Khān.

It is good to speak the truth, let everyone speak with
 good faith; every man in distress receives a hundred-fold
 from Jamāl Khān. Short is the journey of the wicked,
 the wind of death passes over them; it comes at the
 time when a man is unaware. May the Prophet

¹ Nawab Sir Imām Bakhsh Khān, of Rojhān, the Chief of the Manzils, was
 associated with the Nawab Jamāl Khān in the principal events of his life.

² Viz., the 'Alīni clan of the Leghārīs to which the Tunandār's family
 belongs.

Muhammad be surety for his life, when his times and seasons bend and fall. Every one had confidence in Jamāl Khān, and with Jamāl Khān dwelt many poor, and received their maintenance much or little according to their fate. Without hesitation came 'Izrāil the Deceiver, and seized Jamāl Khān, Amir of the Tribe, and he had to give up his breath at last on the spot. With a hundred thousand kalimas may Jamāl Khān be happy!

Sweet-singing Sobhā, take with you a message from me, and in the early morning strike upon the tecoma-wood,¹ and sing my verses in the assembly of nobles. Take it to Choti and lay it before the Khān, Muhammad Khān.² At one glance the tribe may perceive a Lord of the Turbān (successor to the Chieftainship). From the foundation of things the Prophet has given him the Rind Turbān, and Suhri has given him a ruler's renown throughout the hill-country.

Welcome and greeting from the tribe to far-seeing Muhammad Khān; thy religious teachers have left thy mighty bow ready strung, Qādir the Lion, Dīn-Panāh³ and the prophets and poets have searched for texts and extracted them from the Qurān and made prayers and petitions to the five holy ones,⁴ may the Qurān give a golden son to the Khān, Muhammad Khān;⁵ may he swing in a golden cradle on the upper story of his palace. May my words be accepted as a blessing to the sons of the Sun.

Oh God! bring up the storms, the water-swollen clouds,

¹The *dambiro* or guitar is often made of the wood of the *phorphyrea* (*Tecoma undulata*), here used as a synonym for the instrument.

²Muhammad Khān son of Jamāl Khān succeeded him as Chief.

³Dīn-Panāh is the saint whose shrine is situated at Dīra Dīn Panāh on the Indus.

⁴Viz., Muhammad, Fātima, 'Alī, Hamez and Hussain.

⁵A son was born to Muhammad Khān shortly after this time. He is named Jamāl Khān, and is now Tumandar of the tribe.

may Allāh protector of thousands bring the pleasant rains, may they come in their season and rain upon Choti's mountain-skirts, may the river rise in flood and the creepers burst into flower.¹ The poet's mind knows that these words will come true.

Nūr Ahmad Khān the lion-man is the tribe's firm post; let no man say that any are more powerful than the 'Aliānis, many many of rank have come to Choti, and Nūr Ahmad Khān is victorious in war against his foes, and the country has broken the heads of those fair enemies!

He is a sardār of the tribe, an ornament and crest among the nobles, the Creator has cast upon him the glance of friendship. Let me also sing the words of blessing on Tagyā Khān, greeting and welfare to him and his sons, evenly-matched twin racing colts mighty in fight, with silver harness and velvet saddle-cloths; may Jiwe Lāl come to their protection from the town of Sēhwān, may he come with prosperity into the court-house and office; may the tribe adhere to Muḥammad Khān and Nūr Ahmad Khān, the very wise Tagyā Khān and Din Muḥammad Khān, friends one to the other from the time they could see.²

The journey is short, may the Lord send rain upon the land. My service is ever to the name of Allāh, although I neither recite prayers nor keep the fasts!³

¹ In the parched-up Indus valley cultivation in the skirts of the hills (*maghar*) depends on rain in the adjoining mountains which fills the hill-torrents. In the low-lying lands along the River Indus it depends on the periodical rise of the river caused by the melting of the snows in the Himalaya.

² After praising Muḥammad Khān the bard passes on to other members of the 'Aliāni family, Nūr Ahmad Khān, brother of Nawāb Jamāl Khān, and his sons Tagyā Khān and Din Muḥammad Khān. After Muḥammad Khān's death Tagyā Khān acted as Tuzumdar of the Leghāris, as guardian of the infant Jamāl Khān.

³ This is characteristic of the hill Balochi, who thinks it enough for the whole tribe if the Chief observes the Muḥammadan forms of religion.

PART III.

ROMANTIC BALLADS.

XXXVII.

LĒLĀ AND MAJNĀ.

THIS is a Baloch version of the widely spread Arab tale of Lailā and Majnūn. I took it down in 1875 from the recitation of *Khudā Bakhsh* a Qom attached to the Marī tribe. The poem has a strong local colouring: Lailā is converted into a Baloch maiden dwelling on the slopes of Mt. Bambor, a mountain in the country of the Marīs, and her surroundings are described in picturesque and vivid language. The phraseology is clear and simple, and the language in general has a strong affinity to that of the heroic ballads. The repetition of certain phrases will be noticed, a familiar form of expression in ballads of a primitive type.

Fair are the slopes of Mount Bambor; there the clouds gather and the rain falls, the pools are filled to overflowing. Then Lēlā takes her earthen cup and goes to the sweet, fresh water, she sits down and washes and rubs her hair and spreads it out over her shoulders. She goes into her little, grey, four-sided hut, and lifts up the mat which hangs at the door. She puts her hand into her bag, and draws out a silver looking-glass, rests it on her shapely thigh and gazes on her hourī-like loveliness. She sits there happy and at peace, and closes a curtain of the hut.

Poor Majnā wandering round looked upon fair Lēlā, and then fair Lēlā cried, 'A gift I will make thee of strong camels and pointed-eared racing mares, if thou wilt but go away from my beloved land.'

On hearing these words Majnā replied, 'I will not take the strong camels, nor the racing mares with pointed ears, nor will I leave thy beloved land.'

On hearing these words fair Lēlā was enraged, and Lēlā's mother in anger said, 'This is indeed a loving youth! He is a treacherous young man. Bring hither to me the bitter poison that I may moisten it in a cup.'

In the morning the handmaiden carried the poison to the lover Majnā. He took the poison and drank it up and said, 'O maid, when thou goest back to fair Lēlā, say that what Lēlā has sent me is a cup of fresh curds of cow's milk. Bring me quickly another cup of it.'

On hearing these words fair Lēlā was enraged, and Lēlā's mother in anger sent for a *jōgī* from a far land; who caught a black snake in the desert and moistened it in a cup. In the morning the handmaiden bore it, the poison quivering in the cup and the snakes' heads moving, to Majnā the lover. He took the poison and drained the cup saying, 'Maid, when thou goest back thither to fair Lēlā say, "It is a promise that thou and I shall meet; the poison has strengthened my love for thee."''

On hearing these words fair Lēlā was enraged, and Lēlā's mother in anger told the camel-men in haste to load and lead away the strings of camels by night. The herdsmen have marched away for the sake of their herds of camels and cattle. Then came poor Majnā with beautiful pearls in his hands. Lēlā called out *Dār bāsh*¹ to her dog. Then poor Majnā stood there and became like a dry log. Creepers formed a shade over his head, and he became a hunting-post for hawks.

One day the herdsmen marched thither and encamped at his abiding-place. A wood-cutter went out to see the land, and to chop wood for his daily bread. He saw a log of *kaulā* wood and began to split it with his steel axe.

¹ That is, in Persian, 'Be off.' Majnā took the words as addressed to him.

Then a voice came from the log, 'I am no log, woodman, I am but Majnā the lover. Here I stand for the love of Lēlā'

On hearing these words the woodman went trembling, his teeth chattering in his mouth, to where fair Lēlā was, and he said to fair Lēlā, 'Come hither, for I have seen thy lover become like a dry log, the creepers forming a shade over his head, and the hawks sitting on him as a hunting-post.'

On hearing these words she girt her garments about her loins and cast away her shoes, and, holding her newly-budded breasts with her hands, she ran to where her lover Majnā stood, and began to break off the creepers which grew over his head. Then Majnā uttered these words, 'Do not break off the creepers, O my beloved, for the creepers have been kinder to me than thou. At night they have guarded me from the winter cold, and by day they have been as the shade of a cloud, whilst thou hast enjoyed the love and converse of thy friends, and hast reclined on couches with soft raiment and pillows.'

The reciter of this poem concluded with the rhyme (in Pañjābī),

Tērī na mēri
Khāk dī qhērī.

Neither of thee nor me a heap of dust remains.

XXXVIII.

The text of this poem is given by Mr. Mayer (*Baloch Classics*, p. 15). It is attributed to Bivaragh (see No. XX.), but does not seem to belong to the same period as the heroic ballad. The language rather resembles that of the love-poems of the eighteenth century attributed to Durrak, and it is probably the composition of a bard of that period, who employs the conventional imagery then in vogue.

The clouds rain on the two plains of Sorī, drifting past in succession close overhead. I rise at early morn, and

a woman comes swaying towards me, clapping her hands over each of her shoulders, turning her head to one side like a skittish mare, her two eyes glowing like fire in a fireplace. Her nose is like a sharp sword, a blow from which takes her lover's life. I will be the smith who gives it an edge. 'Do not wash clothes in this pool of water, for here my young camels come to drink in the evening.'

'It is no fault of mine, O lady. I do not possess the price of the clothes on thy body. To thee belong garments of silk and satin.'

'May thy sainted mother dwell in heaven, that greatest of women who bore thee.'

Come, Pirwālī Minstrel, at early morn; come and take my song and sing it where Grānāz may hear it. This false world passes away, it endures but a little space,¹ let her not forget me in the false world. My heart is formed on thy shape. Be thou a gazelle grazing on the plain, and I will be the hunter encompassing thee round; be thou a swift racing mare, and I will be the rider flourishing my whip: be thou a flower growing on the plain, and I will be a bee humming above thee, taking sweet scent from every flower.

When I come to the encampment of my own clan, when I see drunken Ahmad-Hān, and go to Phabēn and Bhānī's huts, I will send a messenger secretly, thou shalt know my fairy-like fair one and give her a ring and a silver circlet² for her neck, a charm for her throat and a silver bangle, a nose-ring flashing (like lightning) on the dark clouds, fine cloth shoes with velvet soles. She will come swaying up to my body, shining she will come like a moon on the fourteenth day, and we will recline bride and bridegroom with joyful hearts, beyond the middle of the third watch of the night.

¹ Lit. two days.

² The *kur* is a neck ornament in solid silver resembling a large bangle.

I have taken leave of my fairy-like fair one, flower-like tears drop from her eyes, and fall upon her soft bodice.

XXXIX. 1.

MĪRĀN'S LOVE-MESSAGE.

The text of this poem is taken from Mr. Mayer (*Baluch Classics*, p. 16). It falls into the same category as No. XXXVIII. Mīrān, the companion of Mīr Chākūr, sends a message to his love by a blue rock pigeon, called in the poem green or blue (*savz*) bird. For another version see the following poem.

In the morning let me remember the saint of Sēhwān. Grant me faithfulness, O Jīwe Lāl. Oh dove! Oh pigeon, among the birds be thou a messenger of my state to my love. Travel over the long distance, I beg of thee, blue bird, fly from the cliff where thou dwellest at night, from the rugged rocks of the fowls of the air, go to my beloved's home, and perch on the right side of her bed. She will put thee into her sleeve and carry thee into her four-sided hut from fear of the wicked old women. Do not fight like a bird with thy five sharp claws, do not strike my love with them. She will ask thee one question, 'Pigeon, of what land art thou? Why art thou so thin and wretched?' Then, blue bird, reply to her thus, 'I am a bird of the land of Lāhor. I am thin and wretched because I am hungry all day and I travel all night. I come on a secret matter, and nowhere can I find the stream of Lahri nor can I see the hut of the loved one, to give that youth's message which I bear with me from beloved Mīrān of the tribe of golden dishes.'

Then said the lady of the village, 'I beg of thee, blue bird, to rest here a little while, till my husband goes out and drives away the cows, and childish sleep takes my mother-in-law away. Then like a Turk I will fall upon the house, and take out abundance of goods; the gur and

wheat from the shop, sweet crystallized sugar, skinfuls of yellow butter, sweet cows' milk, ears of beardless wheat of Gāj. Take these things to Mirān from me.'

Mirān came fully satisfied, and with him came the Mir's troop, Mir Chākur's armies of thousands.

XXXIX. 2.

This is a shorter version of the preceding poem, and is given by Leech under the title of 'A Balochky Love-song.' The two poems have the same opening, but differ greatly, and in this version there is no mention of a bird messenger after the first few lines.

In the morning let me commemorate the shrine of Schwān. Oh Lāl grant me true faith! Oh pigeon, peahen among the birds, be a messenger of my state to my true-love, to that most modest fair one.

A minstrel has come with his guitar, and has brought in his hand a love-token from my love. My heart revived, which had been dry as a log of wood. I got ready my slender bay mare before the mullā's call to prayer was heard. I slipped on her embroidered head-stall, and I come riding without stopping to flourishing Bēlo on the Nūr-wāh, the dwelling place of the Jatani. The reed huts are crowded, my love is the fairest among her companions,¹ the most modest among her friends and comrades. I sent some-one in to enquire, carefully arranged my Rind garments (?), I opened the side of the hut, like a bee smelling a flower. The pain of six months' separation departed, and my form appeared before her.

[Then follow three lines evidently transcribed by mistake from the conclusion of No. LII.]

¹I give this translation from Leech's version, but the text is evidently corrupt, and the words gāth and phal-chāt are unknown to me.

XL.

THE DEATH OF PĀRĀT AND SHĪRĒN.

This romantic ballad of love and misfortune is told in a simple and picturesque style, and does not claim any connection with the characters figuring in the heroic legends. Pārāt no doubt stands for the Persian Farhād, the stone-cutter who dug through a mountain for the sake of Shīrēn. The text is taken from that given by Mr. Mayer (*Baloch Classics*, p. 34).

Looking through the countries of the world the king perceived that the name of names is still Shīrēn, and the king said, 'I have a stone weighing a hundred maunds. Whoever shall crush that stone, to him I will give the hand of Shīrēn in marriage.'

Then the madman twisted up his hair, from the right shoulder and one arm, and the Lady Shīrēn said, 'May the stone become even as wax, may it be ground as fine as black surma (antimony powder). Do not hurt my lover's hand!'

He worked at it for a year, and the stone became as soft as wax, and was ground as fine as black surma. Then said the king, 'Money I will give without reckoning, red gold without weighing, to anyone who will kill this lover.'

Then said a wicked old wife: 'I will take the money without reckoning, the red gold without weighing, and I will kill this lover.'

Now she went along making plots as she went, and came to this Pārāt and said, 'Alas! my child for thy sorrow. For a year thou hast worked at this, and not for one day hast thou had sight of her! The Lady Shīrēn is dead. She has seen the word of the Lord.'

In the morning Pārāt perished, the water on his breast became cold. All the corpse-bearers carried him forth, and took him under the palace wall. Then said the

Lady Shīrēn, 'Nurse, ask those bearers who is it that is on the bier.' The bearers replied, 'It is young Pārāt who has died.' Shīrēn called her nurse, saying, 'Nurse, wash my hair, and I will put on a red chadar, for I thirst for my lover!'

Then said the fair nurse, 'Pārāt was but a carpenter by origin, a Jatt dweller in the plains.' But the Lady Shīrēn said, 'Dāi, do not speak such idle words, I do not seek for a lover of high descent.'

The Lady Shīrēn died, she saw the word of the Lord. They will meet hereafter in the other world.

XLI.

DOSTĒN AND SHĪRĒN.

The romantic tale of Dostēn and Shīrēn is attributed to the period of the wars between Mir Chākūr and the Turks. The scene of Dostēn's escape is the old fort of Harand or Arand in the country of the Gurchāni tribe, which guards the mouth of the Chhāchar Pass; one of the principal means of access from the Indus valley to the plateau above the Sulaiman Mts., commonly known locally as Khorāsān. (This name is not specially applied to the province of Persia now bearing the name.)

The prose narrative is that of Ghulām Muhammad Bālāchānī, taken down in 1884, and first printed in my *Balochi Text-book* 1885. The poem was first taken down by me from the recitation of Brāhm Shambānī in 1876, and with some additions from a Marī version, and one or two from other sources, was published in my specimens of the Balochi language (Extra No. *J.A.S.B.*, 1881), and again in the Text-book mentioned above. Translations of both prose and verse were published in *Folk-lore*, 1897. The translation and text have now been revised and corrected, but there are no important alterations.

Another version of the story is given by Hātū Ram in the *Balochi-nāma* (translated by Douie).

Prose narrative. There was a Rind named Dostēn who was betrothed to the daughter of Lāl Khān, Shīrēn by name. Both Dostēn and Shīrēn had learned how to read

the Persian character. One day the Turks made an attack on the Rinds' village, and killed some men. Dostēn they seized and carried him away with some others, and imprisoned them in the town of Harand. There they passed many years in captivity. After this Shirēn's father and mother betrothed her to another Rind, and he too was called Dostēn. On this Shirēn made a song, and wrote it on paper and sent it towards Dostēn; a faqir brought it and gave it to him.

Now as time went on the Turk who ruled at Harand as Governor under Humāū (*i.e.* the emperor Humāyūn) made Dostēn a groom and put him over his horses; and as he worked hard the head-groom became his friend, and made over to him two fillies to train, telling him to train them with great care. When the mares were four years old they saddled them, and Dostēn and his companion the other Rind rode them about to train them. When the Turk took off their fetters he made Dostēn promise not to escape secretly. 'I will go when I have your leave to go,' he said. So they rode and trained the mare till the day of the 'Īd arrived, when the Turks held horse-races, and the Governor said to Dostēn, 'You have my leave; you may both go and race the mares.' And Dostēn said, 'Have we your leave to go?' And he said, 'Yes, you have my leave.' Then these two men went, and let their mares go, and left all the others behind; and as they galloped past the post where the Governor was, they cried, 'Governor! we have your leave, now we are going.' And they went off. The Governor ordered his troops to pursue them. 'Do not let them go! Catch them! Kill them!' he shouted, and off went all the troop after them. They headed for the Chhāchar Pass, and when they had arrived a little beyond Toba (a spring at the lower end of the Pass) a grey mare among the pursuers fell and died, and thenceforward the place has been known as Nili-lakri

(Grey Mare's Flat). And further on that day a dun horse fell and died, and the place is still called Bhūrā-phusht (Dun Horse Ridge). And a grey horse stumbled and died at Nīlā Khund (Grey Horse Vale) below the plain of Phailāwagh. All these names have been in use ever since.¹

Then from Phailāwagh the troop turned and went back. Dostēn and the other Rind made their way to Narmukh, where his home was. When they arrived there and alighted in the evening they saw a boy watching a flock of lambs who was weeping. Dostēn said, 'What are you weeping for?' and he said, 'My brother was carried into captivity a long time ago, and left his bride behind. They have now given her to another, and to-day they are marrying her. That is why I am weeping.' They asked him what his brother's name was, and he said, 'His name was Dostēn.' They said, 'Do not weep, for God will bring your brother back again.' Then they asked the boy to point out the camp where the wedding was to take place; he showed them the place, and they rode on, and coming to the place they saw all the wedding festivities going on. They alighted at the wedding platform, and the Rinds asked who they were. Dostēn replied, 'We are Doms,' and then they

¹The names are actually in use at the present day. It is possible, however, that in origin they meant simply Grey Flat, Brown Ridge, and Grey Valley, and had no reference to horses.

In addition to the names given in the text, Hētū Rām's version adds the following:

Nīlā Kachh.
Bāravād.
Syāheh Khushk.
Syāh-thank.

Nīlā Kachh is probably identical with Nīlā Khund, kachh and khund having a similar meaning, a piece of flat alluvial ground near the bank of a torrent below the rocks. Bārā (or bhārā) raḍ answers to Bhūrā phusht, the dun hill: Syāh-thank is the black pass, and Syāheh-khusk means the black bodice, a name which probably has no relation to this story.

said, 'Do you know any songs?' and Dostēn answered, 'Certainly we do, are we not Doms? Bring me a dambīro and I will sing.' They brought him a dambīro, and he raised and sang the song which Shīrēn had written on paper and sent to him; [and this is the song he sang:]

Poem. Zangī is my chief, Gwaharām my leader and friend, the lord of royal mares at the time when swords are drawn. I swear by thy beard, by the soft down on thy face, that my black mare (which can run down the wild ass) is pining away. She cannot drink the water of the Indus or eat the coarse grass of the low country, she longs for her own mountain pastures, for the herds of wild asses on the upland slopes, the female wild asses of the Phitokh Pass, the pools filled with sparkling water. The mosquitos and sand-flies irritate her, the vermin do not let her sleep, the barley from the grain dealers' shops hurts her mouth.

A man has come from Khurāsān, his clothes were travel-stained but smelt sweet. Bales of madder he brought with him, saddle-bags of fine bhang, loads of sweet scents from Kandahār; a message he brought with him from a Rind maiden, a true love greeting from Shīrēn.

¹The storm-clouds have rained upon Konar, on the plains and slopes of Mungāchar, on the sweet-smelling hills of Sani. The pools are filled to overflowing, the water trembles like the gwan-leaves (the wild pistachio), the waves bend like the jointed sugar-cane. The graziers have made ready for the march, the owners of sheep and goats, the shepherds Sahāk's sons. The women have tied up their baggage, the camel men have adjusted their loads, they go by the pass of Bhaunar and Nagāhū. The yellow camels bend their knees, the males in long strings, the females with tender feet.

The sheep are filled with dranin grass, the goats with

¹Shīrēn's message begins here.

the red-flowered gwārigh, the Rinds with finely ground wheat, the shepherds with curds, the dwellers by the stream with gwan-berries. Shirên has pitched her little tent in the waste land of Narmukh. She calls her beloved handmaiden and takes an earthen cup; she goes to a pool of freshly-fallen water, combs and rubs her hair, comes back to her four-sided tent and shuts it up on every side, plaits a mat (of phish-leaves) and spreads it out and lies down upon it. She puts her hand into the bag and pulls out a silver mirror, rests it on her shapely thigh and gazes upon her own image (or, gazes upon her houri-like countenance). She weeps with her tender eyes, the tears drop upon her cheeks and wet the upper edge of her bodice. In come her sister maidens, fair companions forty and four, they come and sit down by her, reclining on their sides on the shawls, and ask after her heart and her condition. 'Why,' they say, 'are thy jewels neglected, thy red and blue clothes thrown aside, thy locks unkempt and dusty, the hollows of thy eyes filled with tears?'

She weeps, and pushes the women away from her. 'Away, women, you are not good. Away, I say, women, sit apart from me. Let my jewels be neglected, my red and blue clothes thrown aside, my hair unkempt and dusty. I have no need of friends like you, for he who was the friend of my heart I have beheld taken captive by the wicked, cursed Turks. The Turks have carried him away from Herât and left wealthy Ispahân behind, and shut him up in a dreary dungeon in the town of Harand abounding in gold.¹ They have destroyed the

¹ Probably the original town was Harêb or Harêr, *i.e.* Herât, and Harand is a later alteration. The capital of the Arghûn Turks was at Herât at this period, and the epithet 'sar-josh,' or abounding in gold, is applied to Herât in IV. 124. It is evidently more applicable to a large town than to Harand, which was never more than a small fort. If this is the case, the localisation of the scenes of the escape of Dostûn in the Chhâchaz Pass must be of recent date.

happiness of a noble woman, and taken my love away from Ispahān.'

When the daughters of the Rinds form a band and come thronging down the slopes, when the women come wandering with blessings accompanying them, they break the maur-blossoms from their stalks and pluck the red gwārigh-flowers. Some put them in their bodices, and some hang them in their earrings and some keep them as love-tokens. One, for my own heart's desire, I pluck and hold fast in my closed hand, may he be protected from his bitter foes. His sister and love says, raising her hands to God, 'May God bring back Dostēn to his true love again, not this Dostēn but the first.'

O chestnut mare, far away to the south come swiftly by long stages, bring my lord and amir to meet this fair one, to sit and rest with his father and mother and the loving assembly of his brethren. May Malīk Dostēn appear, may he come and show himself to me once more.

Shirēn heard the song and knew him, and cried out, 'It is Dostēn who is singing.' Then they asked him who he was, and he said, 'I am Dostēn.' Then the other Dostēn, whose wedding was going on, said, 'Now that thou art come and art here thyself, Shirēn is thy bride, take her and marry her; and whatever I have spent I give to thee.'

So Dostēn was married to Shirēn.

PART IV.

LOVE-SONGS AND LYRICS.

XLII.—XLVI.

LOVE-SONGS BY DURRAK.

THE five following poems are attributed to Durrak, a poet of the Dombkī tribe, who lived at the Court of Nasir Khān, the Brahūt Khān of Kalāt, in the eighteenth century. He is generally spoken of as Jām Durrak, and occasionally alluded to by the title Jām only, by which he calls himself in XLII. and XLVI. Durrak is supposed to have been in love with a lady of the Khān's zanāna, and to have undergone great persecutions from him.

XLIV. is spoken in the name of Mirān, probably the same Mirān as the reputed author of XXXIX., the cousin of Mir Chākūr. The style is that of Durrak, and the poem is considered by modern bards to be his. Possibly XXXVIII. should also be given to him.

XLV. and XLVI. were taken down from the dictation of Marī bards in 1879, and were printed in *J.A.S.B.* (Extra No., Pt. I., 1880). The others were taken down soon after, but have not been published.

XLII.

At early morn I will sing the praises of the true God,
the Maker and the Giver. Give ear to my words,
friends; to the songs sung by Jām!

Minstrel, learn my verses (lit. lift my string), and
accompany them on the yellow gut-strings; and take
them to my ruler and chief.

One day I went upon my business to the darbār of
wealthy Dhādar, and there I saw a fair one in the market-
place. The train of her dress swept the ground. She

combed her locks with a comb, and plaited them over the top of her head; her lips were red as pomegranate flowers, and she moistened them with walnut-bark.¹

Her nose was long and like a dagger.

In a garden I saw three parroquets, as like each other as three pearls, flowers that bloom in my Lord's garden, beneath the protection of the royal turban. I said, 'I will look upon my beloved, I will sit in the noble assembly, I will abide there for a year.' Now that we have come face to face, I have seen the abundance of my love's beauty. My grief has been slain, my heart has revived, it has blossomed forth with fresh flowers, on every branch its own hue. My love took pity on my heart, she gave me her face with all its jewels. Zēwā and Jamāl² are witnesses that I banished all evil from my soul.

XLIII

Jām Durrak Dombkī sings: the martyr of love sings.

The lightning which came last night, flashing and staggering like a drunken man from the direction of Julgo, brought me news of my love, which as it were clothed my body with flowers. A rainbow sprang up in the south, and near it a purple storm-cloud, it was like my love in every point. I am a fool to fight with my heart, my heart is a fool to fight with me, it weeps like a golden-fronted babe, it struggles like a fierce marauding Turk, and tries to pull out by the chain the peg to which it is tethered(?). In eight months one is born among a hundred, and I will rain down gifts in thousands and hundreds of thousands.³

¹ Mushāg (walnut-bark) is used by women to give a bright colour to the lips.

² These are names of parrots.

³ The whole of this passage (lines 10-14) is very obscure.

I told my mare the state of my heart, and the mare swiftly galloping carried the news, spreading out her tail like the Zāmūr creeper, and flicking her shapely legs with it.

'O my master, intoxicated with odours, the musk of *Khorāsān* is on thy turban, for God's sake be careful of the way, and at eventide I will carry thee thither, to that lordly abode wherein dwells that gazelle-faced one with the figure of a cypress; she will speak with her voice; there are rubies and diamonds, and the odours of bye-gone days; make sure of those words of former times and repeat them; sit and declare the wretched state of thy heart and cast away all thy grief.'

XLIV.

Last night in strange vision I saw some-one come swaying towards me, in beauty surpassing a *hourī*, with head raised like the Wazir of the birds (*i.e.* the peacock), who is king among all his companions, and all are lost in his magnificence. She was decked with gems and jewels, and was like the full moon in splendour. Her grey tent of mats is a shade for her head. Her starry eyes are flowers in her face, there is no way apart from her. She stands like a *faqīr*.

On thy feet are shoes of velvet and scented leather. Thou hast passed thy hand over the edge of thy lips and slain this poor wandering mendicant. The grief of thy beauty has consumed him. A token has come to me from my love's hand, my grief is slain and my heart has revived. The steps of her feet are full of grace, her locks are scimitars which cut through my armour, her eyes are like brilliant torches and shine afar off like yon lamp; she is like the sweet scent near a garden. The finest of gems shine in her bracelet, pearls gleam in her mouth.

Put a golden necklace on thy neck, like a snake are the beads and grains of it, turquoises are on thy hands, and thou art in my heart. Do not turn away from me, my love on that side and I on this. I will not put a mirror on an equality with thee! She has put on an ornament for her beauty, in appearance like the brightness of the moon; my withered heart has become as a garden. From one branch have grown a thousand branches, on every branch its own flower, every flower fresh in hue.

I have read in a book of blood, a flame gleams in my eyes. Thou hast a medicine for the suffering; I am a servant at thy command. Thou hast a shop for selling necklaces, I am a servant at thy disposal. Do not exert thy power too much, my tyrant, like a juggler dancing on the point of a sword, and do not let me be far from thy hands.—Mirān says: 'Quickly drain a cup with me.'

XLV.

The cloud that passes unasked from Heaven comes from the direction of my beloved. Last night I met my love face to face. The lightning flashes out, it is my love that has awakened me. The scent from her locks has seized me with sweetness. Separation from her melts me as wax in the night-watches. I spring up like the flame of Kahir-logs,¹ I am without rest in the midnight watches from the sweetness of meeting with my love. Give my body a little breathing-space from pain; I will not say 'No' to my love's command, my body is as a shield held out to protect me. Let my eyes be gladdened by the sight of my fair one, let the pain caused by my lady be a little appeased, which sometimes is less and sometimes more. I cannot use my

¹ The Kahir (*procopis apliciara*) is much used as firewood.

mouth to speak by day, nor have I any strength left, she is so strong, to come to meet and speak to her. I sit and pray for that day; may God be merciful and incline his heart to me. Let my love come down from her golden throne, let her come swaying towards me like the full moon, and I shall be exalted like King Akbar.

Then I shall ask from her pearl-dropping mouth, O priceless ruby, like the *badhashkân*¹ berry, take me, thy husband, thy sworn man; sudden slaughter has overtaken me, for thee I will lay down priceless jewels; they will be the blood-price for this sweetest of creatures.

XLVI.

Last night I saw my heart-enchancing love, the crown and ornament of women, and deceitfully I spoke with my mouth, saying, 'Do not wander about aimlessly like an animal, nor flutter round the flame like a moth, O bane of many lovers. The locks of hesitation are burst open, I have obeyed the call of true love.' I said to my beautiful love, 'O pearl-shedding fair one of a thousand tricks and speech like crystallized sugar, this is the state of this poor wretch; his heart is galled with his lamentations; let that one who is ruler and friend be apart from the hard-hearted. The body of Jām is in the dust. It remains but to bid thee farewell, to remember the King and Creator and to groan through the cold midnight.

XLVII.

THE WOMEN BATHING.

There is no tradition as to the origin of this poem, which I took down in the Laghārt hills in 1884. Narmukh is in the high plateau above the Bolin Pass.

¹The *badhashkân* is a creeping plant, probably a species of nightshade or bryony.

The poem is unique in Balochi, symbolism of this kind being almost unknown.

The 'Kunjēs' or cranes mean women bathing, and the pigeons are their lovers.

This poem may be compared to the Turkomān song translated by Chodiko (*Popular Poetry of Persia*, London, 1842, p. 386, v.).

On a cloudy day with a curtain of shade, the clouds dense in some places and open in others, I make my prayer and petition to the clouds that they may rain upon happy Narmukh, and floods may rush down all the water-courses and torrents. Then will the people hasten round, they will make embankments to retain the water, the pools will be filled. Then the cranes gather together, rising at early morn, they cry out and go into the water, and there they pass a watch of the day, and then come back. The pigeons assemble and sit upon their shoulders. They pound up spices with stones, skilfully they anoint themselves with the spices kept overnight. Thy rings are of twisted gold, twisted by the hand of the goldsmith, excellently have they been wrought by the gold-workers. Thy nose-ring is a gold-mohur set with gems. A worthy man sings these few words to the world:

Come down, O parī, that I may perceive thy perfume.

XLVIII.

THE PARIS.

This is a fanciful description of a meeting with the paris on the slopes of Mount Ekbāl, a peak of the Sulaimān Mountains, in the Leghārī Country.

Two days ago I went forth from the gardens of Bēla on my swift mare Mēhlo, Mēhlo who will suffer no bridle, no well-made girths nor stirrups; at early morn I left my home, to see (my love at) Mount Ekbāl, below the hill of Ekbāl. Cold clouds had snowed there, day and

night the snow surrounded me, snow in the dark nights, it was necessary to peep through a veil of snow with a golden fringe. Wild grapes hung ripe upon the precipices,¹ limes with abundance of fruit; the beasts of chase and fowls of the air ate them, the hawks and hungry pigeons, the saints and angels of heaven.

The paris lit a fire on the top of a peak of the mountain. There the heavenly paris gathered, there they gathered clapping their hands. I started forward to seize one; as I came forward they shrank back, and the heavenly paris flew away. I was overcome with astonishment, and stood like a bashful lover. When they had flown high up, the heavenly paris said to me, 'O foolish *saqir*, foolish and mad art thou. No beings of this world are we. We are the paris of the saints. On the day when thy fate shall come upon thee, and arrangements are making for thy funeral, we will sit at the cross-roads,² we will bathe thy heart with water, and fulfil the desires of thy body.'

Give attention, O my friends, my friends and fiery brethren.³ I shall be wedded to a heavenly *pari*; my body and my sins I will leave far behind.

XLIX.

A LEĠHĀRĪ LOVE-SONG.

This little love-song from the *Leghārī* hills is in a style and metre not found elsewhere.

Hearken, my friends, my bold comrades, royal companions. Listen to my songs. I am a poet, a bard. I have gathered a ruby, I have uttered a speech, I have

¹Wild vines, figs and pomegranates are found on Mount *Ekhā*; as a matter of fact, but the limes are imaginary.

²Where the corpse is carried past.

³The same expression will be found in No. XIV.

pierced a pearl. The night before last I saw a heart-enchanting vision like a fleeting dream. Her breast was full as a dumba's tail, her skin like a fresh meadow, her teeth like pomegranates. Thy smile is a flower of slender beauty, a narcissus which wounds the heart. In the abode of fountains we shall both be together body and soul.

L.

SONGS OF SOHNĀ AND BASHKALĪ.

The two following poems, by Sohnā and Bashkalī, are composed in a corrupt and obscure style in which the Balochi language is mixed with unfamiliar Arabic and Persian words and whole phrases in Persian. An accurate translation is almost impossible, and that which follows can only claim to give the general meaning. The poems are evidently Sufistic, a religious meaning being hidden under the amatory language. This is distinctly stated in the heading of Bashkalī's poem.

1.

Sohnā son of Bashkalī sings: the Sūrihānī of pleasing speech sings.

To-day, by God's grace, I beheld my charmer like Jamāl the fairy or Sultan Shāpur wearing his crown. There has not been in this age another newly-ripened fairy like her. What claim has the slender cypress to compare to her? Fair pari, dwell but a little while in peace, and spread thy scented curls over thy shoulders, while I make a feeble statement in praise of thy beauty.

On thy forehead is a seal like that of King Sulaimān, by thy arts thou holdest in captivity the jinns and dēvs. For thy needs thou hast the mirror of thy forty perfections; what need is there for the bow of the ruler of the firmament? Thy eyelashes are a paradise to thy lovers, thou exaltest the souls of many poor wretches. Thy slender nose is like a sharp dagger. Like a chief-

tain through the medium of the mirror thou beholdest a mouth of two pearls and a nose without rival. Thou art as a pari seated by the lake of Kaunsar, who had two red lips and whose teeth were jewels all taking their place in an even row in her mouth. Her speech issued from her throat with a sweet tongue, no parrot has a sugared voice like hers.

O lady, by thy womanly smiles my sad heart has been revived. I have made ready a bright-coloured garment in which to present my supplication, and the lover has become as magnificent as a peacock. Thy two breasts are like pomegranates. I may go on picking out thy several beauties for praise, and I keep a reckoning of thy wasp-like waist. Thou liftest thy steps sideways with swaying gait.

All living beings are wont to hang their heads for shame, thy tyrannous beauty has carried me away gaping like a fool, like Majnūn I am borne upon the flood of but two words.¹

The approaching blessing has entered into my heart; let my state but become known to my rose, and then in a little space I shall quickly become well.

2.

Bashkall the son of Sohnā the Sūrihānī of sweet speech sings: on the subject of God he utters some words: in reply to Sohnā he sings.

To-day my love, in the imaginations of my brain, says thou art a ruby of great price growing on a tree of which the price is even as a hundred thousand 'falūs'; do not mention it, the jewellers have left me empty and the dealers in civet-like perfumes. Thou hast expressed a desire for scented oils, they drip on to thy priceless girdle. A blazing torch glitters from thy bright shoes,

¹ Possibly the allusion is to Majnūn being stupefied by the utterance of the two words 'Dūr bāh' by Lailā. See XXXV.

they seem gilded warriors under thy command. All the slender poplar¹ trees have become thy representatives, and the red roses in the garden beds; compared with thee the figure of the cypress in the grove becomes crooked. Many who were low thou hast exalted. Thou art the King and I am the dust under thy feet. Let me never be out of thy remembrance, do not let thy heart forget Adam.

Listen! I will make one representation to thee: 'No one speaks well of a violent ruler. If he first give the poor cause to hope he then makes a powerful safeguard for himself.' Let harsh speech be far from a pearly mouth, let it be as a stone fallen near by, as a weighty rock or piles of stones. Let not fair women, crowned by their countrymen, be moved by every breeze or shower.

Hear my prayer, heavenly hourī; raise the veil awhile from thy brow. Let in thy spouse and put anger far from thy heart. The guardianship of the world is in thy hands. I will praise thee, my heart is with my love. I will travel far in peace and safety, thither where no fear is of my terrible foes.

¹ 'Shamshād' seems to bear this meaning here.

PART V.

RELIGIOUS AND DIDACTIC POETRY AND LEGENDS OF SAINTS.

LI.

RELIGIOUS POEMS BY SHAHZĀD SON OF CHĀKUR, WITH A DESCRIPTION OF THE ORIGIN OF MULTĀN.

SHAHZĀD or Shahdād the son of Mir Chākur accompanied his father in his settlement at Multān. There is some reason for believing that he was a man given to religious speculation, as Ferishta states that he was the first to introduce Shī'a tenets into Multān. His mystical origin according to modern legend (see (3) below) is evidence of the reputation he obtained during his life, and the following poem is in keeping with the historical and legendary accounts. His warlike poem on the expedition to Dehli has been already given (XVI.), and there is every ground for accepting that now under consideration also as a genuine composition of his. The poem consists of three parts. First, fifteen lines of religious rhapsody in archaic Balochi; secondly, eight lines on creation in a kind of corrupted Persian; and thirdly, twenty-seven lines in Balochi on the four ages through which the world has passed, and the transformations undergone by the town of Multān during these ages. The creation of the horse is alluded to at the end.

This account, although mixed up with Muhammadan names, is of Hindū origin, and Shahzād must have learnt the substance of it after his settlement in Multān. There is a very close correspondence between Shahzād's poem and an account written in Persian (of the Indian type) which I found in 1884 in the *Kitāb-i-bayār*, or *Commonplace Book*, of a leading Syāl family of the town of Jhang. I give two extracts from this as appendixes to the poem. The first relates to the four ages of the world and the history of Multān, and the second to the creation of the horse.

Some similar account must have been known to Shāhshād. The names given to Multān in the two accounts do not, however, correspond, as may be seen from the following comparison:

Shahzād's poem.			Jhang MS.
First age,	-	Bagpur,	- - Rāhanspur or Haḥspur.
Second "	-	Hasapur,	- - Makpur or Bakpur.
Third "	-	Syāhpur,	- - Shāmpur.
Fourth "	-	Multān,	- - Multān.

The names, however, evidently have a common origin in the local traditions of Multān. The whole account is a curious jumble of Hindū and Muhammadan names. The poem was taken down in 1894 from the recitation of Bagā Lashāri.

I. SHAHZĀD'S POEM.

I recite the praises of the Lord, of the mighty Muhammad Mustafā, of royal 'Alī the lion of God. One day I heard a legendary tale in Hibb Hablās, a lamp burning before a mirror with a glow the likeness of which cannot be found. My sight was fixed upon the true form of the King. He created the golden throne of heaven, sweet was his speech and heart-entrancing; his appearance was like unto the Lord of light. He formed the day and night; day and night are of small account to him. He created the open plain of earth and the smoke that went upwards.

¹ There was neither heaven nor heavenly throne, there was neither creation nor speech, there was neither grandmother Eve nor grandfather (Adam). Ibrāhīm the Friend of God was not; the ark of Noah was not; 'Isā the Spirit of God was not; the throne of Sulaimān was not. He was himself *He is*, Hamīd 'Alī.

Now I will sing in Balochi.

The world was made in four ages. In the first age the Royal Creator made his own country with one hundred and seventy thousand beings therein, and they passed

² This passage is mainly in Persian, and at the end of it the poet goes back to the Balochi language.

their own period of existence. In a moment, in the twinkling of an eye, the gathered storm-clouds passed away. Multān was now made Bagpur.

In the second age the Royal Creator made forty human beings. There was no wife nor child among them; pure they came and pure they went, for they were sprung from the Pure One. They too fulfilled their period of existence. The gathered storm-clouds passed away and Multān was now made Hasapur.

In the third age the King and Creator again created his angels, and they fulfilled their period of existence. In a moment, in the twinkling of an eye, the gathered storm-clouds passed away; Multān was now made Syāhpur.

In the fourth age the Royal Creator sounded the trumpet and drum and created for himself a horse which continues to exist till Doomsday. Multān now became Multān.

2. EXTRACTS FROM THE ANCESTRAL COMMONPLACE BOOK OF AN ANCIENT SYĀL FAMILY OF JHANG SYĀLA IN THE PANJĀB. TRANSLATED FROM THE PERSIAN.

(a) *Account of the Creation of Heaven and Earth.*

In the beginning God Almighty created Mārij Dēv from fire, as it is written in the Holy Qur-ān and the glorious Furqān, 'Wa khallaqa'l-jānn min mārijin min an-nārin.'¹ From the rib of Mārij the Almighty created Mārja (*i.e.* a feminine form of Mārij). These two mated together and two sons were born to them. One they

¹ See Qurān, Ch. 55 (Ar-rahmān, the Merciful), v. 14. The correct quotation is: 'Wa khallaqa'l-jānn min mārijin min nārīn.' 'And he created the Jānn (or Jinns) from a smokeless fire.' This has been misunderstood and considered by the writer to mean, 'And he created the Jinn Mārij from fire,' Mārij being taken to be a proper name instead of 'a fire without smoke.' It has no doubt been confused with Māriā, the name of the most powerful race of Jinns.

named Jinn, and from Jinn's rib the female Jinnī was produced. These two mated together and two sons were born to them; one they named 'Azrāil, and the other Mahāndēv. From the rib of Mahāndēv Korchabarī was produced, and the duration of Earth and Heaven was six millions two hundred and eighty-five thousand years. And from that time Multān was inhabited and passed through four ages.

In the first age they called it Rāhaṅspur (or they called Multān Haṅspur)¹ and in this age it continued inhabited for ninety-two millions four hundred and eighteen thousand years. Īsar Mahāndēv had twelve sons.² The first was named Koin, the second Nārāyan, the third Viṣṇu, the fourth Kishan, the fifth Birāhman, the sixth Parmēsar, the eighth Nārsaṅg, the ninth Bhagwān, the tenth Lāt, the eleventh 'Uzza, and the twelfth Īsar Jagannāth.

And Īsar Jagannāth had twelve daughters, their names were these: Mahmāi, Dēvi, Mēsri, Parmēsri, Dēvāni, Bhagwāni, Laṅkā, Mathurā, Jamnā, Totlā, Ghazz, Laṅkā.³

When some time had passed after this in the second age Multān was called Makpur⁴ and was peopled by angels for one million eight hundred and twenty thousand and five years. In the third age Multān was called Shāmpur. And in the age of Bakpur forty human beings dwelt in it, and some say there were eighty, but there was no begetting nor generation among them.

And in the fourth age Multān was called Multān, and in that age it was inhabited by horses, there were eight hundred and seven thousand of them in Multān. After eight hundred and seventeen thousand years Mihtar

¹ This is the more probable version. Haṅapur corresponds to Shahād's Hamapur.

² Only eleven are actually named.

³ Only eleven are named, as Laṅkā is given twice.

⁴ Probably a mistake for Bakpur given below. This is closer to Shahād's Bagpur.

Adam the Prophet—God's mercy on him—was created. From Adam's time till now sixty thousand nine hundred and forty-five years have passed.

(b) The Story of the Creation of the Horse.

By Khwāja Hamidu'd-din Nāgari—God sanctify his venerable tomb—it has been related that when God the Holy and Omnipotent had created Adam—on whom be peace—from the clay which remained in the mould in which Adam—on whom be peace—had been formed, he made four things: first, dates; secondly, grapes; thirdly, pomegranates; and fourthly, the face and eye of the horse. And from the saliva of the Hūris he created Paradise, and from Paradise he made the horse's body, and from Heaven's holy throne he made the horse's back, and from the tree of Tūbā he made the horse's mane, and by his own decree he gave life to the horse. And its perfection is such that he keeps the horse in his own presence and does not entrust it to others; wherefore the Prophet—God have mercy on him, and preserve him—always kept it with him, and was accustomed to clean its head and face with his own illustrious cloak and mantle and to give it barley to eat in the same cloak.

And sins are equal in number to the hairs of the horse.

3. THE BIRTH OF SHĀHZĀD.

This legend of the miraculous birth of Shāhzād is current at the present day, and was taken down from the relation of Ghulām Muhammad Bālāchāni. As far as I am aware it does not exist in poetical form.

Māi, Mir Chākuri's wife, had sent for water and was washing her head when a shadow passed in front of her as she sat. She looked around, in front, behind, everywhere, but no one was there. Then she sat down, and

as time went on she became aware that she was with child, and afterwards as time went on the child was born. Chākur was away at Delhi with his army. After the child was born she was sitting rocking it in a swinging cradle when tidings arrived that Chākur had returned and had halted at Choti.

Then Māi told a Dom to go to Chākur and to congratulate him, and to say, 'A son has been born in your house, and he has been named Shāhzād.' Mīr Chākur was grieved and became very sad, thinking, 'I have been away travelling for three years; what then is this son who has been born?' Then he ordered his army to halt where it was, and it did so. The Dom returned and told Māi how Chākur was troubled and had caused his army to halt. Māi answered and said, 'Go and tell Mīr Chākur to come home, and not to grieve, but to say 'Salām' to Mīr Shāhzād, for my child has been begotten by the shadow of a saint. Then Chākur gave his troop the order to mount, and they mounted and rode to Sēvi. When he had alighted there he said, 'Salām to you, Mīr Shāhzād.' Then Shāhzād, who was a child of six months old, said from his cradle, 'And Salām to you Mīr Chākur, daddy. You have had a long journey. You are welcome home. Are you well? Are you happy?' And he gave him all the news.¹ And Shāhzād said 'I was begotten by the shadow of 'Alī.'

LII

THE LAY OF ĪSĀ AND BARĪ

This short poem is better known than any other specimen of Balochī verse. Leech published a text and translation, and Burton has given a version in *Sind Revisited*, Vol. II. p. 165 (London, 1877).

¹ Shāhzād goes through the orthodox forms of salutation among Baloches, and follows this up by giving the 'hāl' or news of what has happened.

of which the original is not forthcoming. Burton no doubt had Leech's text and translation before him, as on the next page he quotes the fragmentary verses given by Leech on the servile tribes (see XXI.), giving Leech's translation verbatim (without acknowledgment). His translation of *Isā* and *Bārī*, however, contains passages not to be found in Leech or any other version to which I have access. I took down the poem in 1876 from the recitation of *Khudā Bakhsh*, *Marī Qom*, before I knew of Leech's publication. Mr. Mayer has since printed another full version in *Ralock Classics*, p. 33.—I have used all three versions in the text here given, the principal variants being given.

In reciting the poem a commencement is often made from 'The story of the tree is this,' omitting the exordium. It seems probable that this does not form part of the original, as it contains slightly disguised amatory allusions, while the remainder of the poem is a plain story of the legend of the miraculous growth of the tree.

O clouds that drift past, bestowing verdure, sweet
clouds of autumn, drive away the cold mists, refrain from
excessive anger.

Pass before my eyes; I am thine, O my crown, firefly
flitting through the villages, fruit of the tree with snaky
locks, O pigeon beloved among women.

The story of the tree is this:

As *Isā* once upon a time was roaming about and
looking upon the countries and regions of the earth
Bārī was sitting in the desert. He perceived *Bārī* in
the desert. *Isā* then said to *Bārī*, 'Whence dost thou
eat thy bread of faith, how dost thou live in the
wilderness?'

Bārī answered and said, '*Isā*, sit here for a moment,
and see the power of God.'

Isā sat down for a little while and saw the Almighty's
power.

A tree sprouted from beneath the ground. At early
morn it raised its head, at fiery noontide it put forth
its buds, at full *gūhar* (about 2 p.m.) it bore fruit, at
yellow *digar* (afternoon prayer-time) the fruit became
red. The tree bore two fruits, excellent food for men.

As it was with them, so, by the hair of thy head, may it be with thee by God's blessing, O good man, and water will flow from the hard rock.

These are the wanderings of the far-famed darvësh. Assembly, repeat the Kalima.

LIII.—LV.

These three following poems are expositions of the popular creed of Islām as held among the Baloches.

No. LIII. is by Brāhim Shambāni, who was living at Āsni in 1876 and there recited this and other poems to me. The other two by Lashkarān Jistkāni were obtained at the same time.

It will be observed that a strong bias is shown towards the Shi'a doctrines. The 'chār-yārān,' the four Khulifis who succeeded Muḥammad, are only once alluded to, while great stress is laid upon the reverence due to the twelve Imāms, the five holy persons (panj-tan), viz., Muḥammad, 'Alī, Hasan, Husain and Fātima, the forty Abdāls or saints, and the Pirs presiding over local shrines. Yet none of the authors would admit that they were anything but Sunnis, and the immediate successors of Muḥammad (Abūbekr, 'Umar and 'Uthmān) are recognized and not cursed as among the true Shi'as.

A considerable part of Brāhim's poem and Lashkarān's second poem is devoted to the four Archangels and their duties, but their names are incorrectly given by Brāhim and not at all by Lashkarān. Brāhim substitutes the name *Wahī* (inspiration) for *Jibrāil* (the Archangel Gabriel), who is especially associated with the inspiration of the Prophet. He puts *Azāil*, that is 'Azrāil the Angel of death, in the second place instead of the third. *Mikāil* (the archangel Michael) is omitted and *Khawāja Khidr* (the prophet Elijah or Iliās according to some, and in India considered as a sort of river-god) takes his place. Fourth comes *Isrāfil*, described as the Trumpeter, and *Shaitān* (Iblis) is put in as the fifth, who lost his position by rebellion.

All the poets give vivid descriptions of the day of judgment, the terrors of hell and the joys of paradise, and mention the classes of men who will receive rewards or punishments.

The poems throughout are pervaded by a tone of earnestness and sincerity, and bear a strong resemblance to mediæval poems dealing with similar subjects, such as the Anglo-Saxon '*Be domes dæge*.'

It will be noticed throughout that the greatest virtue is generosity, the crime demanding the most severe punishment is avarice. This is in keeping with the Baloch code, according to which the bountiful man, the free giver, deserves the greatest praise, and the stingy and avaricious man the greatest reprobation.

LIII.

Brāhim Shambānī sings.

I too am God's servant. I sit and say Allah! I repeat the name of God. I remember Murtaza the King who has poured a torrent into my heart, and the pure Prophet who sits upon his throne to do judgment and justice. The true God is very merciful. With him is neither greed nor avarice; nor is he father of any fair son; nor is there mother nor sister with him. I cannot tell who has begotten him, nor can I fathom his might.

Five angels stand close to him in his service, to do his bidding. The first is Wahi (Inspiration, that is Gabriel), and then Arzēl ('Azrā'īl). The third is Khwāja Khidr, and the fourth (Isrā'īl) with trumpet to his lips sends forth the wind that blows over the wicked world. Last there is Shaitān, who rebelled on account of the creation of mankind.

He sits alone and adds up the full reckoning of each man. Then he gives his order to Arzēl to take his breath at once, who looks not at good nor evil, nor heeds prayer nor supplication; children he takes away from their father and mother. He takes neither money nor sheep nor goats with them, he carries men away by the hair of their heads. There is no pity in his stony heart, nor does he hate any man.

The poet Brāhim has spoken.

Listen to my song, to the story of the Divine Lord.

Thus have I heard with my ears. There was no heaven nor earth, nor Mother Eve nor Adam; this world and land was fire. In a moment he built up

the firmament, by his might he made the water, from the foam thereof he created the dry land, he spread abroad the mountains and the trees, and set them upon the earth, and the smoke he made to go upwards. He created the Seven Heavens, the Garden of Paradise and Hell.

And these are the tokens of Paradise. A tree stands by the gate to shade the city. The fruit of the garden ripens at all seasons. By his power there are figs and olives, grapes, pomegranates and mangoes and the scent of musk and attar. There the peris may not enter in. In that place is the assembly of the generous who are equal to the martyrs and sit with the King Qāsim (the divine distributor), and in the court of King Husain. Beds and couches are spread for them. Fairy-like houris are their attendants and stand in their service. There those heavenly men eat of the fruits of Paradise. This is the description of Paradise.

Attend, oh young men! I have beheld the greatness of God, of the Lord who makes and mars. I have seen, and am terrified, how hundreds of thousands are born, and if He does not give breath to their earthen bodies, their souls go to meet their fate. Some are Lords of the land, some are poor and hungry, I am not an open-handed chief, I fear how I shall speak. I ask of mullās, of some of those who keep the fasts and repeat many prayers and daily say the name of Allāh. Companions in the way of faith, ye are associates of God! Some humble men enter in; those who repeat the Kalima day by day, and those who die a martyr's death; they are called flowers of martyrdom and a place is given them in the garden of Paradise; they receive gifts and rewards and houris in pairs wait upon them; they go even before Kings. O men, be not angry. Mullās and blind Hāfizes obtain heaven according to their fate, and receive the favour of the Lord, and God gives them what gifts he will.

I make my petition to my religious guide in the pure Prophet's Court. Preserve me from doomsday, from the fiery flames of hell! Build as it were a bridge for me over the way of *Širāt*, let me pass over straightway, and let me enter into Paradise by the order of God the Creator! This is my judgment and justice.

Oh assembly, repeat the Kalimā.

LIV.

RELIGIOUS POEM BY LASHKARĀN. 1.

Lashkarān son of Sumēlān sings: the Jistkānī, the friend of holy men, sings: he praises God and the Prophet; he praises the twelve Imāms, the fourteen holy Innocents and the forty Abdāls.

First is the commemoration of God's name and the recognition of the Prophet and the Word, and Haidar (*i.e.* 'Alī) the Ruler of the faithful, who smote the Khaibar of the infidels.¹ The four companions (*i.e.* the four first Khālifs) are without doubt powerful at the gate of faith.

There are two red roses of Heaven, Hasan the King, Husain the Prince, Haidar's generous sons (jewels). In the Divine Presence stand the twelve Friends (Imāms). Fourteen confidential messengers ride forth, and forty Abdāls (saints) ready to help, that give utterance to the Words of the Lord.

Petitioners at the gate of thy Treasury never return thence empty. The Prophet the Lord of Creation preserves men by his mercy. No man is free from sin. I am in dread of thy wrath, when Munkir and Nakir

¹ That is in Muhammad's war against the Jews of Khaibar in the Haddj, from which 'Alī has received the Persian epithet of *Khaibar-sāza*, Destroyer of Khaibar. The name has been transferred to the celebrated pass near Peshāwar.

question me, when the clouds come rolling up, and turbaned heads are laid low. A fiery club many *maunds* in weight they heave up with both hands. God preserve my body in the heat of that fierce fire! When I have gone through that narrow pass clouds again gather in front of me. Have mercy on me at that time! O prophet, thou who sittest enthroned, skilful to weigh with the balances, put forth thy own hand!

He gives his orders to the sun at that very moment of time (*i.e.* the last day), it will come upon creation, by the eyes of the mighty one hell-fire is seen to be lighted. The earth heats like copper, the son will not honour his father, brother will be separated from brother, the child taken away from the mother. Each must bear his burden on his own head, each is entangled in his own sweat. Eve and Adam are departed, they have gathered what their hands have sown. God guard all Musalmans!

I make my supplication to the Almighty, the Lord Merciful and Compassionate. Grant my request through thy righteousness, show thy mercy with universal benefactions. Let me pass, behind his Presence, over the sword-edge of *Širāt*. Those who are misers, cowards and usurers lose their souls in their reckonings, the *Qārūns* (Corahs) are the world's carrion, they are ever seeking after profit and attend neither to Pir nor Murshid. These wretches groan in their grief, and are cut off from the scent of Paradise. Their eyes are fixed upon the sun, so that their heads boil in hell.

My brethren and friends, hear the lay of a Rind.

The story of the generous is this: Their sins are forgotten, they sit in the same rank as those who die for the faith, they pluck the fruit of the *Tūba*-tree by the golden halls of Paradise and the divine fountain of *Kauṣar*,¹ and their hair is combed by the petitioners whom they have helped.

¹ The Arabic *Kawṣar*, the Nectar stream.

Let me cherish my Pir, the Husaini, sun of light and fosterer of the poor, Murād Bakhsh Shāh,¹ who comes down as a light to his disciples. Also Shāhbāz² the generous to his friends, a firm embankment erected by the Ruler of the Faithful. Turēi also has come to that spot, following on the tracks of Ḥaidar. The five Holy ones are first worthy of honour.

Let me repeat the Kalima of the Prophet.

LV.

RELIGIOUS POEM BY LASHKARĀN. 2.

Lashkarān son of Sumēlān sings: the Jistkāni, friend of saints, sings: he sings some words in God's honour, he sings the praises of the five Holy ones and of the twelve Imāms.

Mighty in the Lord, he is without companions, by his power he has created the world. God is King. Muḥammed his minister. 'Alī is the helper and attendant of the Imāmat.

There are four archangels at the holy gate.

One (Jibrāil) is the ambassador to the prophet.

The second (Mikāil) rides upon the storm-clouds.

The third ('Azrāil) wanders about to destroy and build up.

The fourth (Isrāfil) has the trumpet at his lips, his loins girt, his eyes on his Lord. The North wind blows from his mouth, and, when the Lord commands, he sweeps all things away.

The pure spirit looks upon his creation; one half he colours like a skilful craftsman, and half he leaves plain with troubled life. My soul! Do not possess thy heart

¹ For this saint, Pir Murād or Murād Bakhsh, whose proper name was Muḥammad Hussain, see Burton's *Sindh*, 1851, p. 222. His shrine is near Thatta in Sindh.

² That is Lāl Shāhbāz of Schwān in Sindh, also known as Jirē Lāl. See Burton's *Sind Revisited*, 1877, Ch. XXV.

in grief; the last abode of all is the same, in the dust and clay. The prophet is responsible for all creation, men of the faith carry their own provisions for the journey, the five times of prayer and fasts for their sins.

Debts are due to God by his slaves, for till now all are mad and out of their minds; the Mighty one will demand his debts, our hope of paying is in our surety. With my hands I cling to the skirt of thy garment, my eyes are open and I am in perplexity.

Upon his throne he sits at the Last Day. He orders Ja'far the Imām to make an attack on the unbelievers, to beat the gong of the faith against the ranks of the heathen. Men and horses fall in the midst as a tree sheds its leaves. He breaks into the rear of their army, and they become runaways and cowards when they behold the Lord Jesus. The Prophet strikes by God's command, and the unbelievers' heads are cut off from their bodies. Then the clouds gather and the rain falls down, a heavenly rainbow appears on the storm-clouds, by God's mercy the rain falls and the ground is cooled. Then again the Prophet will make his proclamation to the four quarters of the earth, and a garden will bloom for those steadfast in the faith.

LVI.

THE LAY OF TAWAKKULĪ.

The author of this poem was Tawakkulī, a Shērānī Marī, who died about 1885 A.D. I took it down from the recitation of Baga, a Dom of Rankhan. It is rather a didactic than a religious composition.

The day before yesterday I came through the desert country following the track of the wild beasts under the mountains. I came near my beloved Samal's house, and found that rose-coloured spot deserted. I quickly became anxious with many doubts, and I sent out trusty scouts

to all four quarters. If the King knows upon his throne, good luck will come to the ripe fruit of his garden. Wheresoever may be the appointed place for the expedition, let the armies come to the spot agreed on.¹

I remember Allāh and 'Alī, and I recognize the difference between friend and foe as well. Where is my beloved friend Samal? She is not shut up as an idiot in a lock-up, nor is she in the prison of the English. She is staying at Choṭī in the uneven country with the heroes descended from 'Alī,² the generous children of the lion Jamāl Hān. In the morning a call came from the Sāhib, and the Chiefs girt up their loins to meet him preparing for the stages of the road. I came to a town embowered in palm-groves, and entered into the bazaar of Dēra.³ I saw a Kanjari, a woman like a peacock, who came swaying her body looking like a moon on the fourteenth day. She had sprinkled her plaits with scents of attar and sweet musk.⁴ A vile custom is that of the women of Dēra. I will not change Samal's customs.

Come, O my Chiefs given to drunkenness, do not waste your strength in towns, nor quench your thirst with abominable strong drink. I have met with excellent Malang the hero, who yesterday saw Bahār Khān in his wanderings. 'Come,' he said, 'for there is some manhood in you; come, for I have a message from your fair love Samal, whose eyes are red with weeping and distress.'

So I paid my salutation at the Shrine of Sarwar the Sultān.⁵

¹ This passage is very obscure.

² That is with the Allānī Leghārīs of Choṭī.

³ The town meant is Dēra Ghāzī Khān, which is surrounded by groves of date-palms.

⁴ Line 29 is unintelligible.

⁵ That is to say he started from the low country of Dera Ghāzī Khān and Choṭī for the Marī hill country by the Pass of Sakhl Sarwar, visiting the Shrine there on the way. The saint is generally spoken of as Sultān.

LVII

THE PROPHET MOSES AND SULTĀN ZUMZUM, AND
OTHER TALES OF MOSES.

The following poem is compiled from two versions, one dictated to me in 1893 by Bagā Dom of Rankhan (a), and the other taken down by Mr. Mayer (*Baloch Classics*, p. 31) (b). Both versions are defective, (a) omitting lines 4-11, 20, 21, 25-30, 44-47, and 50-55, while (b) does not contain lines 17-19, 22-24, 34-39, and the long passage 60-77, describing Sultān Zumzum's sufferings after death. Even this description of the tortures of the inferno is evidently imperfect, as only two classes of offenders are mentioned, viz. women who have slain their children and men who have led their brethren's wives astray.

The Prophet Mūsā or Moses is made the medium for conveying the admonitions of the deceased Sultān Zumzum. Mūsā figures in many narratives current among Musalmāns generally, in which the workings of Providence are illustrated. These are often variants of that given in the *Qur-ān* (Ch. XVIII. 59-81), in which Al-Khiḍr conveys instruction to Mūsā by various acts not easily understood by him. A similar tale will be found in *Alif Laila* (Lane's *Arabian Nights*, II. 577). The three stories which follow the poem are of this description. The original texts are not given here, but will be found in my *Baloch Text-book* (Lahore, 1891), stories XXVIII.-XXX.

LVII.

The Lord Moses loved to wander about the country, and once while on a hunting expedition he saw a skull lying in a desert place. Black-headed worms had taken up their abode beneath the ears, the sockets of the eyes were full of earth and filth, and the hollows of the nostrils were full of fine dust, and the dried-up teeth had dropped out of the fair mouth. The Lord Moses put up a prayer to the Holy Lord. 'Grant a petition of mine, Oh Lord. My request is this; give back his breath to this thy slave of earth.' By Allāh's command, life came into that old head, and Moses then questioned the old head.

Seven times did that bony skull fail to reply, but the eighth time the bony skull spoke.

Stand thou there, my lord, I have something to tell to thee.

I was a king, Sulţān Zumzum was my name; I was a king, but I was blind in my rule, tyrannical and violent to the poor. I had wealth beyond that of Qārūn.¹ My cattle were more than any of my people possessed; I had as many herdsmen as the people had cattle. Thou hast a herd of three thousand² camels, but I had three thousand male camels fit for lading; three thousand young men rode in my company, every one of them with golden rings in his ears. As many as all thy followers are drank of my cup (*or* ten thousand men drank of my cup every evening) when my loud drums sounded forth; I had three hundred fair women as my concubines, all their clothes studded with jewels and pearls, and two thousand men were my slaves bound to my glory. Five hundred hounds I had and seven hundred hawks and falcons. They used to spread out mattresses and race the horses on them, for the dust flew up from the horses' hard hoofs, and (they said) 'let not the dust fall on Zumzum's turban.'

One day I had the fancy to go a-hunting. I saw a wild goat in the jungle, and spurred my mare after it. The goat thereupon went up into the sky, and on that I was seized by the delirium of fever. First of all I wandered in my speech. Men came saying they would administer medicine to Zumzum, but not one man in my following had with him a remedy against the Angel of Death.³ Charms and medicines are not scattered about

¹ Qārūn (Korah) is proverbial for his wealth. See the *Qurʾān*, Ch. XXVIII, 76-82.

² *I.e.* thirty hundred.

³ Malkamūtū is a corruption of Malika'l-maut the Angel of Death, *i.e.* 'Azrāil.

like little pebbles. One hundred and thirty remedies I had with me in my coloured pouch, but when he swoops down he comes on a man without warning. The Angel of Death came with his evil countenance; four feet he had and eight hands with claws. One of those eight he put forth towards me, and with a thousand insults he took away my breath. He dragged out my breath, and they carried away my body to bury it, and then I was decked out like a *tābut*, my sons and brethren sat and gazed on me with their eyes; my sons and brethren bore me out on their lordly shoulders. In my very presence they dug a narrow-mouthed grave, they lowered me into it, and plastered it over my head.¹ It was a shock when the worthy corpse-bearers turned their backs. They buried my body and went away, and whether I would or not the Lords of the Club² came to me, they raised their clubs and struck me in the face, and pounded my body into grains of earth and fine dust. Ants and worms feed under my ears and black wasps have taken up their abode in the hollow of my nostrils. My withered eyes are filled with earth and sand, and my dry teeth imitate the appearance of betel-nut.³

For a moment I stayed in that place. Women came by with the hair of their heads all twisted. These are those women who have killed their little children; they ground them with a millstone from the skirt of the mountains, and they fought bitterly over the blue water.

For a moment I stayed in that place, and men came by with their faces and beards all dried up. These are those men who did wicked deeds, and cast their eyes upon their mothers-in-law, and the wives of their

¹ Tombs in Northern India are generally heaps of earth of which the surface is covered with mud plaster mixed with chopped straw to give it tenacity.

² Menkir and Nakin.

³ There is evidently a gap in the narrative here, and what follows is but a fragment of an account of the punishments inflicted on the wicked.

brethren and sons, and put their brethren's honour under their feet.

Now I will pass on, and tell the youths who follow after me to mortify their passions in God's name. Without dissimulation give hospitality to all comers. Leave me now and do good to the poor.

[Rejoinder of Moses.]

Thou wast a king blind in thy government. Thou wast violent when thou shouldst have done justice to the poor. Hadst thou but spoken with a tongue of milk thy voice and cry would have reached even to heaven.

LVII.

STORIES OF MOSES.

(a) THE RICH AND THE POOR.

The saint Moses, the Friend of God, once went to God and said, 'Thou art the Lord of Creation, and among thy people one is hungry and one is full, one is poor and one is rich. Wilt thou not make all thy creatures satisfied?' And God said, 'As thou wishest, so will I do.' With God it was easy, every man became full and happy. Moses, the Friend, then returned to his home.

Then God commanded his angels to go forth and overthrow the house of Moses, and therewith the house fell down. Then Moses said to the people, 'I will pay you your wages if you will build up my house.' But they all said, 'We will not build it,' for everyone was well off. Then Moses pondered in his heart and said, 'I first prayed to God to make all men satisfied, and he has done so. Now no one will build my house, what shall I do?' He went back to God, and sat down sadly. God said, 'Moses, thou art my friend, why sittest thou there so sadly?' Moses answered and said, 'Lord, do

not ask of me. I prayed thee to make all men satisfied. Now my house has fallen down, and no one will build it up.' God said, 'Thou didst ask of me to make all men satisfied, but, if all men are satisfied, how will work be done? Who now will build up thy house?' Moses said, 'Lord! make things as they were before.' And it was so, some were full and some were hungry. Moses came back to his home, and called the people together to build his house. Many labourers came for hire and built it up, and the house of Moses was completed.

LVII. (δ).

MOSES, THE FAQĪR, THE GAZELLE AND THE SNAKE.

Once the Prophet Moses was going along the road when he met a Mullā, who had his bowl for ablutions in his hand, and was clothed in a garment of prayer.¹ He asked Moses whither he was going, and Moses said, 'I am going to the Divine Presence.' He said, 'When thou comest into the Presence I beg of thee enquire for me whether I, who have performed so much service, said so many prayers and kept so many fasts, shall have my abode in Heaven or in Hell.'

Moses passed on thence, and he saw a Faqir standing there with a staff in his hand; he was a bhang-eater and a drunkard. He asked Moses whither he was going, and Moses replied that he was going to the Divine Presence, and he said, 'Enquire for me from God whether my abode shall be in Heaven or in Hell.'

Then Moses went on, and he came to a parched-up desert, and there he saw a lame gazelle standing, and the gazelle said, 'O Moses, whither goest thou, and Moses said, 'I go to the Presence of God.' Then the gazelle said, 'I am dying of thirst, if it rains I will drink water. Enquire for me when it will rain.'

¹That is he was outwardly devout.

Moses passed on and saw a black snake (*i.e.* a cobra) coming towards him. The snake asked whither he was going, and he replied as before. Then the snake said, 'Make this request for me. The poison in my head has become too much for me. May I have permission to bite some one, so that it may be diminished?'

Then Moses the Friend came to the Divine Presence, and first he presented the petition of the Mullā who had said so many prayers. And God said, 'His abode shall be in Hell.' Then Moses asked where the abode of the drunken Faqir should be, and God said, 'His abode shall be in Heaven.' And Moses said, 'How shall that man's abode be in Hell who has performed so much service, and his in Heaven who has acted so wickedly?' But God said, 'When thou goest back to the Mullā, say to him thus—I have seen a wonderful sight in God's presence, a hundred camels passed through the eye of a needle. He will not believe it, but will say that it is false, wherefore his abode has been fixed in Hell. Then say the same to the Faqir, and he will believe it, wherefore his abode is in Heaven, because the Mullā will not believe and the Faqir will believe.' Then Moses said, 'I saw a lame gazelle, who is dying from a three-years' drought, and he asks that by God's mercy it may rain and he may drink water.' And God said, 'Tell that gazelle that it will rain in the seventh year, and then he may drink.' Then Moses told about the snake, and God said, 'Tell that snake that, in a certain place, there dwells a goatherd, living alone with his mother; he may go and bite that goatherd.'

When Moses the Friend returned he saw the snake sitting there coiled up, and the snake asked for his news, and Moses said, 'Thou hast permission to bite a goatherd who dwells in a certain place.'

Then he passed on, and perceived the lame gazelle, and he told him how God had said, 'It will rain in the

seventh year, and then thou mayest drink.' Then the gazelle sprang into the air with joy, crying out, 'There is still a God, there is still a God.' And at that moment the rain fell, and the gazelle drank.

Then he passed on, and he saw the Faqir standing, who asked him his news, and Moses said, 'Before I give thee the news, I must tell thee of a wonderful thing I have seen.' The Faqir said, 'What wonder hast thou seen?' Moses said, 'I saw a hundred laden camels pass through one needle's eye.' The Faqir said, 'Thou sawest a hundred camels pass through a needle's eye, but if God should lift up the whole universe and cause it to pass through the needle's eye, is it not in his power?' Then Moses said, 'Thy abode is in Heaven, Faqir.'

Then he passed on and saw the Mullā, who asked his news. He replied, 'I saw a wonderful thing in God's Presence, a hundred laden camels passing through the eye of a needle.' The Mullā said, 'O, Moses the Prophet! Utter not such falsehoods. How can a hundred camels pass through a needle's eye? Tell me now where my abode shall be.' Moses said, 'Thy abode is in Hell.' On this, the Mullā dashed down the bowl which he held in his hand, and broke it to pieces, and went on his way.

Moses too passed on his way, and thought to himself, 'How will the snake bite the goatherd?' Walking on, he arrived in the evening at the goatherd's house, and the mother was sitting there. She asked him who he was, and he said he was her guest. She pulled out a piece of palm-leaf matting and gave it to him to sit on. He sat down on the mat, and in the evening the goat-herd came home with his flock of goats, and called to his mother, 'Bring out some fire, I have seen a snake.' She took out some fire, and then Moses saw him bring in a snake which he had killed. Moses said, 'Bring me

that snake and let me see what sort of snake it is.' When he had brought the snake, Moses saw that it was that very snake to which he had given the message. Moses passed the night there, and the goatherd gave him bread, milk and food.

In the morning Moses went to the Divine Presence and said, 'O Lord! Thou gavest permission to that snake to bite the goatherd, and now the goatherd has killed the snake. Why is this?' God said, 'The days of that snake were accomplished; it was appointed that he should die by that goatherd's hand, and I sent him there because his time was fulfilled.'

Then Moses said, 'O Lord! By thy order I told the lame gazelle that rain would fall in the seventh year, but thou madest me a liar, for it rained that very moment.' God said, 'I was pleased because the gazelle was happy and repeated my name and still kept his trust in me; wherefore I caused the rain to fall. And the abode of the Mullā which I first said should be in Hell I have now made in Heaven for this cause. When he broke his bowl a drop from it fell into the mouth of a thirsty ant. On account of that ant's blessing the Mullā's abode will be in Heaven.'

LVII. (c).

MOSES, THE HORSEMAN, THE CARPENTER AND THE OLD MAN.

One day Moses the Friend of God was walking along and sat down by a well, and washed his face and hands, intending to say his prayers. Looking back he saw a horseman come to the well, tie up his horse and lay down his weapons. Then he untied from his girdle a purse containing a thousand rupees and laid it down, took off his upper garments and bathed; put on his clothes again, girded on his weapons, mounted his horse and rode off,

forgetting the purse which lay there. Then a young carpenter came and bathed; he saw the purse and took it away with him. Then an old man came and bathed and put on his clothes again. The horseman came back, as he had remembered his money, and said to the old man, 'My purse was lying here; if thou hast seen it give it me.' The old man said, 'I have not seen it.' The horseman, who was a Pathān, said, 'Thou hast stolen my money, no one else has been here. I will not let thee go, give me my money.' The old man said, 'I know nothing of it.' Then the Pathān drew his sword and struck the old man on the neck, so that his head flew off. When he had killed the old man the Pathān mounted and rode away. Moses the Friend saw this sight, and went to God and said, 'I have seen a strange thing,' and he related the whole story. Then God answered and said, 'The grandfather of the carpenter who took the money built a house for the Pathān's grandfather. His wages amounted to a thousand rupees, which the Pathān's grandfather did not pay. Now I have given him back his due. But the grandfather of the old man, whom the Pathān killed, had killed the Pathān's great-grandfather, so the price of his blood was still due by the old man, and I have recovered that blood from him: I have done justice to both this day.'

LVIII.

THE ASCENT OF THE PROPHET TO HEAVEN.

This version of the legend of the Mi'rāj or mystical visit of Muḥammad to Heaven does not, as far as I know, exist in metrical form, but as it is of considerable interest and illustrates the purely anthropomorphic form that such narratives assume among the Baloches as well as among other uncultured races, I give it here in prose form as I took it down from the dictation of Ghulām Muḥammad Balāchāni in 1884. It has not been published hitherto.

On the day on which the Holy Apostle of God ascended to Heaven in the Mī'rāj, the Angel of Inspiration (Wahī, i.e. Gabriel) carried him up, and he passed above the seven heavens. Then the Angel said, 'I may go no further, my wings will burn.' Then the Saint Dastgīr the King, whom they call Hazrat Pīr,¹ came and gave him his shoulder. The Prophet set his foot on the shoulder and went up. Then the Holy Prophet gave this command to Dastgīr Bādshāh, 'My feet rest upon thee, and thy feet shall rest upon all other Pīrs.'

He went on and met a tiger standing in the way. When the tiger opened its mouth wide, the Prophet drew the ring from his finger and put it into the tiger's mouth. And now, as he went on, and presented himself for his Mī'rāj, God gave this order, 'Put up a sheet between us, as a curtain.' The sheet was put up; God was on one side, and the Apostle of God on the other. Then God said, 'My friend!' and the Apostle said, 'My friend!' Then God commanded as follows:

I have created thee, and I have created the world, the land and the firmament for thy pleasure. Had I not created thee I had not created the rest of the universe.

Then the Apostle said:

Lord! I have come hither to see thee.

God commanded as follows:

O my friend, I have made thee a promise that one day I would show thee my face. If thou wouldst see it at this time I will show thee my face even now, but if thou wilt look upon it on the Day of Judgment, together with thy people, then I will show it unto thee upon that day.

The Prophet said:

¹ This saint is identical with 'Abdu'l-Qādir Jīlānī (see Crooke, *Popular Religion of Northern India*, I. 216, and Temple, *Legends of the Punjab*, II. p. 153).

I will look upon it on the Judgment Day, that my people too may see thy face.

Four score and ten thousand times did they converse in one night, and in that one night eighteen years passed.

When food was brought in for the Apostle of God, he said:

Lord! I have not at any time eaten bread alone.

And God commanded and said:

Eat, and One will eat with thee also.

And as the Prophet ate his bread, a hand kept coming forth from beyond the sheet and taking up the food. And the ring which he had put into the tiger's mouth he saw upon a finger of that hand, and knew it to be his own.

Then the Prophet received permission to depart, and he returned and came to his own home. And as he arrived the chain of his door was still swinging as it had been swinging at the time he went away. Having come in, he related what had happened and how he had returned so rapidly, and how eighteen years had passed in one night. Then a Hindū grain-dealer¹ said, 'See what a great man he is and what great lies he tells!'

On a certain day by God's will it happened that the shopkeeper had caught a fish and gave it to his wife to scrape, and said, 'I am going to the creek to bathe and to fetch a pot of water.' He went to the bank of the river, took off his cap² and laid it down with his shoes and his waterpot, and went into the river to bathe. He dipped under the water, and when he emerged he perceived that he had become a woman. His clothes

¹ The word *Bakkal* (Ar. *baqqāl*) is always used by Baloches as meaning a Hindū Banya, or money-lender and grain-dealer.

² The Hindūs in Balochistan and the Dērajāt were not allowed to wear turbans, but skull caps only, and this practice still prevails.

were not lying there nor his waterpot; it was another land, another place, and he was a woman! He sat down naked on the bank, and a horseman came by and made him mount on his mare's saddle-bow in front of him, carried him away to his own town and married him. Seven children were born to him. One day he took the last child's clothes to the river-bank to wash them, and having washed them spread them out in the sun, and went into the water to bathe. He dived under the water, and on coming out saw that he was a man again, and was back in the first place; the waterpot, the cap and the shoes were all lying there, he was that very shopkeeper. He went back quickly to his home and saw his wife scraping that same fish on one side. His wife said, 'Didst thou go to the river, or turn back half way? Thou hast come very quickly.' 'Woman,' he said, 'I have passed many years,' and he told her all his story. Then he confessed that the Prophet's tale was true, and became a Musalmān.

Afterwards the Prophet fell ill, and some one came and knocked at his door and rattled it. He said to the maidservant, 'Go and see what sort of man he is, what is his description.' The maidservant went out and saw him, and said, 'His appearance is not that of a man of these parts.' The Apostle said, 'This is 'Azrāil come to take my breath. Go and say, 'There are still eighteen years of life remaining to me. Go and enquire from God whether it is not so?' The maidservant went and said this, and 'Azrāil went to God and said, 'Lord! Thy friend says that he has still eighteen years to live. What is thy command?' The Lord commanded as follows: 'Go and tell my friend that he passed through those eighteen years in one night at the time of his mi'rāj, and say, 'If it is thy desire I will add yet a thousand years to thy life, but if thou wilt abide by the law thy time is now.'

'Azrāil came and explained this to the Prophet, who said, 'I am willing—Pass in.'

Then 'Azrāil came in and began to press on his breast to drive out the breath. The Prophet said, 'Azrāil, dost thou use as much force to my people as thou art using to me now?' 'Azrāil answered, 'To thy people I use the force of five fingers, but to thee I am using the force of but one finger.'

Then the Prophet said, 'Press upon me with the force of all five fingers, but upon my people with the force of one finger only.' And with that the Prophet passed away.

LIX.

LEGENDS OF 'ALĪ.

1. THE PIGEON AND THE HAWK.

The text of this poem was taken down in 1884 from the recitation of Ghulām Muhammad Bālāchāni, and it was included in my *Balochi Text-book* of 1891, but has not been translated. The heroic 'Alī of Muhammadan history here appears rather in a Buddhist guise as the merciful lord who was prepared to sacrifice himself rather than let an animal suffer. The Jātaka of King Civi is almost identical: A stūpa in memory of the self-sacrifice of the Bodhisattva was erected in Udyāna, and it is represented in a sculpture from Amarāwati [S. Julien, *Houen Thsang* (Paris, 1857), Vol. I., p. 137, and Foucher, *L'Art Gréco-Bouddhique* (Paris, 1905), p. 270].

A hawk and a harmless pigeon both struggling together fell into the King's lap, and the hawk first prayed him for help, and said:

Hail to thee 'Alī, King of Men, Thou art certainly the Lord of our faith.

I left my hungry children on the bank of the Seven Streams on a deep-rooted tree. I have come swooping round that I may find somewhere some kind of game to take to my ravenous young ones. Do not take away

from me what I have hunted and caught, for thou knowest all the circumstances.

Then the pigeon made his petition :

Hail to thee 'All, King of Men, Thou art certainly the Guardian of our faith.

My story is this. I left my hungry children on the slopes of Mount Bambar. I came here that I might pick up some grains of corn to carry to my starving brood. I have been seized by this cruel hawk who has taken me to tear me open. Now give me not to this ravenous hawk, for thou knowest everything that has happened.

He called to his servant and slave :

'Kambar, bring me my knife.' He laid his hand upon his thigh. 'Come, hawk ; I will give thee some flesh.'

Then he cut out as much of his own flesh as was equal to the weight of the pigeon, and even a little more.

The harmless pigeon began to weep. 'He is not a hawk, nor am I a pigeon, we are both angels of God whom he has sent to try thee, and well hast thou endured the test !'

LIX.

2. THE GENEROSITY OF 'ALL

This poem was taken down at the same time as the preceding one. A prose narrative, of which the text is included in my *Balochi Text-book* (No. XXXII. 1), fills up some gaps in the poem, and finishes by stating that the blind beggar to whom the caravan was given was Sakhi Sarwar himself, the celebrated saint of the Nigāh Shrine. Kambar, the name of 'All's servant, means coloured, and he is supposed to have been a negro. It is generally believed that the Kambarāni Brahoīs, the clan to which the Khān of Kelāt belongs, are descended from Kambar.

Ahmad son of Shorān sings : he sings the praises of the Lord 'All : he sings of the day on which the Lord 'All was sold.

Ahmad tells a tale of the King of Men, a tale of the King of Men, the glory of the King.

A petitioner came and said with downcast countenance :
'Give me some money that I may marry my seven daughters. Seven daughters I have, who sit at one hearth, but I have no money and the rest of the tribe does not know.'

'Ali called Kambar to him at early morn. 'Kambar, bring a white turban and bind it on this old man's head.'

'Thou hast brought me out of the town, whence wilt thou get the money?'

'Money I have none that I can give thee. Take me by the hand and sell me in the streets of the town, sell me there, where I will fetch the price of a hundred men, and bring a strong mule to carry away the money.'

The money was paid by a wealthy woman of Gaurānī.¹

'What man is this who is sold for the price of a hundred men?'

'Ali then said with his pearl-shedding mouth, 'Haidar is my name. I can do every kind of work.'

'Take a hatchet and go out to cut wood.'

He came into the jungle which lies above Gaurānī, and there Haidar went to sleep with happy dreams. Then tigers fell upon the beasts of burden and began to tear them to pieces. The king awoke from his happy dreams. First one tiger and then three others came out of the jungle. He took them by the ears and loaded them like black donkeys and came in by the upper gate of Gaurānī, all the four tigers roaring with one mouth, and came to a stop under the Rānī's palace.

'Stop thy tigers, and the whole town will become Musalmān at once.'

¹The prose narrative here adds that Kambar brought the turban and bound it on the petitioner's head, and then 'Ali said, 'Come and I will get you the money,' and took the old man away into the open country.

²Gaurānī, that is the town of the Gaurs, Gahrs or Unbelievers.

'Now I will stop them, as the Faith of Muhammad is increased.'

Three times they repeated the Confession of Faith of Muhammad.

Then 'Ali quickly called to Kambar, 'Come, Kambar, I will take a caravan to Medina.' He loaded a thousand camels with the gold-mohurs (he had received from Gaurāni).¹ A Faqir, who was sitting at the cross-roads, asked Murtiza to give him bread, and the King said, 'Kambar, give the Faqir some bread.'

Kambar said, 'The bread is in a camel's bale.'

The King said, 'Give him the camel with its load.'

Kambar said, 'The camel is at the head of the string.'

The King said, 'Give him the whole string.'

Kambar gave a shout and fell from his riding-camel, and the dust was scattered all over his royal mouth and face.

'Ali smiled as he sat on Duldul's² saddle. 'Why is thy noble form trembling, Kambar?' he said.

Kambar replied to his ancestral Lord:

'When I was young, my father and mother told me that I was household slave to Duldul's true lord, and now, seeing thy generosity, I was astounded, fearing lest with thy other gifts I might also be sent off with Faqirs to wander in the desert!'

The poem concludes here. The prose version adds:

Then Kambar took the whole string of camels and gave them to the Faqir, putting the nose-string of the leading camel into his hand. The Faqir said, 'I asked for bread, and thou hast only given me a string.' 'Ali

¹ Here the prose narrative says the caravan started and halted for the night, and next morning loaded and started again and met a blind Faqir sitting by the wayside.

² The name of 'Ali's horse.

said, 'Open thy eyes and see.' The Faqir received his sight, he opened his eyes and saw a thousand camels laden with riches. That Faqir was Sakhī Sarwar. He took away the property and distributed it in alms and built a house. It is now well known in Balochistan that that Faqir became Sakhī Sarwar. Kambar's descendants became Khāns of the Brahōis, and are still called Kambarānis.

LX.

YOUTH AND AGE (I).

This poem is the composition of Jiwā Kird, a young Mazārī, from whose dictation I took it down in 1895 at a lonely police post of which he was in charge. (The use of the English word 'police' in line 45 may be noted.) Jiwā had a local reputation as a poet but I was unable to take down any more of his compositions.

Let me remember the Lord who is the ruler of creation.
My soul is oppressed by my unnumbered sins. I call
continually on my helper, my honoured Pir. By God's
command thou dost the work, man is but a fool. Fasting
and prayer at the five appointed times are the health
of the soul, and the highest rank belongs to those who
are most bountiful. The Holy Prophet himself is security
for both good and evil.

Youth is man's opportunity, it is the season of pleasure;
age destroys our chances, and puts youth on one side.
If one should lay his hand in the direction of old age,
he would set faithful spies to spy out his ways. A young
man would make a compact with his own youth, he
would send for the owner of thoroughbred mares, and
adorn his horse with harness, coloured by cunning workers
in leather; he would be in a hurry to thrust his feet into
the brazen stirrups; he would saddle his young mare,
commend himself to God, and then with whip and heel
urge on his steed, make the dust fly from its heels high

above the turbans, and scatter the goatherds on the desert paths. The business of horse and rider he would carry out with attention to rules, he would seek through all the four quarters of the globe, search all the camping grounds for black-eared bays, and strike bargains with the owners of highly-bred chestnuts. He would know how to fight with earth-shaking age, and completely twist round time-devouring age. From afar he would dart his whistling bullets at him, and the smoke from his gun's pan would go as far as a shout can be heard. The youth would twist backwards the face of old age, strike with his keen newly-sharpened sword and separate his lordly visage from the neck.

He would hang it by green straps fastened to the grey beard, and carry it away, swinging for many miles, on his swift mare, and then throw it to the wild beasts of the wilderness. Minstrels at merrymakings would sing of it to chiefs, and kings would hear it in their palaces, how God had freed his people from this bringer of misfortune.

Then old age replied:

Listen to my words; intoxication is for the wicked, and good counsel for the wise heart. Perchance thou art mounted on the horse of a devil (*shaitān*) or demon (*bēṭāl*)¹, and at the end, by God's command, thou wilt have spent all thy strength. I am not alone, many are the assaults of the Angel (*'Azrāil*). The Angel of Death knows no fear, he is powerful in attack, a pitiless foe and separator of friendships. He violently takes away golden lads from their old fathers, he is head of the Police, and his orders are in force. At that time will I come upon thee, when thou art enjoying thy life most thoroughly, when thou art wandering round with thy heart's desires fulfilled. Give up desire, and repeat the name of God.

¹ Note the conjunction of the Mahamudan *shaitān* and the Hindū *bēṭāl*.

Then I answered to that bringer of sorrow, old age :

Thou art the manifest enemy of the young. Thou bringest to despair all those fair-coloured forms. Come thou not here ; when they take one of thy spies the words uttered will not be fit for lordly assemblies. They are always calling for intellect and wisdom as antidotes, they will not allow the joys of lovers to exist for a moment. Let them not stand before us ; let them begone !

'Azrâil with the sweats of death is better than thou with thy catlike form. Many youths are wandering about with anger against thee. Through hatred of age, they furbish up their swords. 'Old age,' they say, 'is no one, he is a mere juggler with no associates.' The clouds, by God's command, discharge their rain, by the fixed compact of the Lord they give forth the water ; rain falls on Hind and Sind, and the moisture spreads over the four quarters of the earth.

LXI.

YOUTH AND AGE (2). BY HAIDAR BĀLĀCHĀNĪ.

This poem, like the last on the subject of youth and age, is also by a Mazāri poet. It is no longer the defiance against the advance of age delivered by a vigorous youth, but the lament of an old man already in its clutches. The text is taken from Mr. Mayer (*Baloch Classics*, p. 6).

Haidar Bālāchānī sings of his own old age he sings :

Come my sons, with faces like bridegrooms, valiant warriors of the Mazāris ; do not afflict your life while you possess it ; old age has now set me on one side, and I must refrain from the silver-mounted saddle of the young mare, from the sweetness of fair women, from the embassies to chiefs' councils. A man living at ease, following upon my tracks, has seized upon my noble form, I am caught as if with tigers' limbs. I must withhold my thighs from leaping horses, my arms from the fully-

strung bow. My hands tremble when I hold the bridle, my fingers shrink from the Shīrāzī blade, my shrunken teeth in their gums like betel-nut no longer break things as they did formerly; my eyes become heavy from gazing at things far away, my neck shrinks from armour and helmet like those of David. As long as my time for conversation lasted, I had my abode at the meeting of four roads, and my fort had its gates closed. Whenever they spoke to me of guests, I called upon the Doms and minstrels. They dragged out plaited mats, and red rugs, and the knife was laid to the yearling lambs, I had room for them in my cauldrons and ovens. I distributed full trays of food with pleasure, and gave them to the Baloches whom I entertained. Two thousand (twenty hundred) men came and drank there, and for them I cut down the sol-trees,¹ which were the shade over my horses' stalls, and the place where I said my prayers at the five appointed times. My saddle was put upon suckling fillies, my servants ran in front. I saw my chief on my upper storey, and there I sat side by side with the rulers; I sat on a chair of honour and arranged terms for my tribe; they gave me coats of kincob and silk. And when I came out from the nobles up to the boundary of my own chieftainship (my market was at Marav, at Sangsila, with its flowing watercourses, at Gumbaz and barren Syāhāf),² I took a share with the nobles, the heads of families. Now I sit and put up prayers for that day when my King shall grant me his protection. I am travelling with my face towards that resting-place, and Haidar has passed his life with comfort.

¹ The Jland or Prosopis. See Note in V., p. 10.

² All these places Marav, Sangsila, Gumbaz and Syāhāf are in the hills occupied by the Bagtis, adjoining the Mazari country.

APPENDIX TO PART V.

THE STORY OF DRĪS THE PROPHET.

The original text of this story as narrated by Ghulām Muḥammad Bālīchānī will be found in my *Balochi Text-book* (Lahore, 1891), and a translation, here reproduced, appeared in *Folk-Lore*, 1893. The name Drīs is a shortened form of Idrīs, who is generally identified with the Enoch of the Book of Genesis. The connection may be traced in the conclusion of the present story, narrating how Drīs finally departed from this world. A similar story as to the exposure of the thirty-nine children is related of Hazrat Ghāus of Mt. Chihil-tan near Quetta (*Mason's Travels*, London, 1844, II. 85). The name of the mountain Chihil-tan, 'the forty persons,' is interpreted as referring to the saint's forty children.

There was a certain Prophet named Drīs, who possessed much cattle but had no son. He perpetually asked for the prayers of faqīrs that God might give him a son. One day a certain faqīr passed by and begged from him, saying, 'O prophet Drīs; in God's name give me something.' He replied, 'I have been perpetually giving and giving in God's name. Now, I will give thee nothing, for no son has been born to me.' The faqīr said, 'I will pronounce a blessing on thee, and God will give thee a son.' Then the faqīr blessed him and said, 'I have given thee forty sons in one day.'

The prophet's wife conceived and bore forty sons. Then the prophet and his wife took counsel together, saying, 'We cannot support forty sons, let us do this, keep one and leave the other thirty-nine in the wilderness. The mother kept one, and he took nine and thirty and threw them out in the waste.

When a year had passed a goatherd drove his flock to graze on the spot where the prophet had cast away his offspring, and there he saw nine and thirty children

playing together. He was sore afraid and said within himself, 'This is a barren wilderness. Who are these children? Are they jinns or some other of God's mysteries?' In the evening he told his master how he had seen forty children in the desert, and knew not what they were.

The news was spread among the people and it came to the ears of Drīs the Prophet, and he said, 'I will enquire from the goatherd,' but in his heart he knew that these were his children. He went and asked the goatherd, who said, 'I will drive out my flock and go with thee and show thee the place.' So he set forth with the goatherd and he showed him the place, there was no one there, but their tracks could be seen. Drīs sat down there, and the goatherd drove off his flock. Drīs hid himself and waited till they should come. Then he saw the children come out and come towards him, and saw that they were indeed his children, one like the other. He came out and showed himself and said, 'I am your father, you are my children,' but the children fled from him. He called to them, 'Go not, come back!' but they did not stay, and ran away. Drīs stayed in that place a night and a day, hoping that they would return, but his children did not come to play in that place. He returned to his home, and told a mullā all that had happened to him before, and said, 'Now in what manner can I obtain possession of them?' The mullā said, 'Thou canst obtain possession of them in no other way than this,—let their mother take out their brother, whom you have kept with you, to the place where they play, and put him down and hide herself; when the children come to play and see their brother, perchance they may fix their hearts on him and stay there. When she sees that they are staying, then let her come out but say nothing, but if they take to flight, let her say, 'For ten months I bore

you in my womb, give me my rights.' In no other way canst thou secure them.'

The woman then took her son and bore him to the playing-place, and put him down there, and hid herself. The children came out and began to play with their brother. Then the mother showed herself and they took to flight. She cried to them, 'Ten months did I bear you in my womb; go ye not away, but give me what is mine.' Then the children came back, and the mother comforted them, and gave them some sweetmeats she had brought with her, and accustomed them to her. When they knew her well she took them away with her and brought them home.

The prophet Drīs was very glad and gave away much in alms in God's name. All the forty children he taught to recite the Qurān and to say their prayers in the mosque. But a command from God came to 'Azrāil the angel to take away the breath of all the forty at one time, and after some days the breath went out of them, and they died, and they bore them away and buried them.

After this the prophet Drīs said to his wife, 'I can no longer stay in this country; if thou wilt, come with me; if not, I go myself.' She said, 'I will remain and sit by the graves of my sons; I will not go.'

Drīs set forth, and lay down to rest in the desert, and when day broke he went on again, and coming to a certain spot he saw a plot of watermelons. He plucked one and took it with him, thinking to eat it further on, and then he saw a band of horsemen coming behind him. They came in front of Drīs the prophet, and saluted him, and said, 'The King's son is lost, hast thou seen anything of him here?' He replied, 'I have seen nothing.' The watermelon was tied up in a knot of his scarf, and the horsemen asked what was tied up in that knot. He said it was a watermelon. They said, 'Untie it, and let us see.' He untied it, and found the King's son's head!

On this they seized Dris, saying, 'Thou hast slain the son of the King; his head is with thee!' They carried him before the King, ordered them to cut off his hands and to cut off his feet and to put out his eyes, and that they should cast him forth and abandon him, and they did so. A certain potter saw him and said, 'I have no children, and, if the King permits, I will take this man home with me, and heal him and tend him for God's sake.' The King said, 'Take him and look after him.' The potter took him home and healed him and tended him. Then the prophet Dris said, 'Thou hast healed my wounds, and now seat me on the well-board behind the oxen, that I may drive them and work the well.' So the potter took him and seated him there. Now the King's palace was near this well, and every morning the King's daughter rose early and recited the Qurān. The prophet Dris would listen to her voice, and he, as he sat on his board, would recite the Qurān too. The King's daughter laid down her own Qurān and fixed the ears of her heart on him, for his voice sounded sweet to her. Every morning she did thus.

One day the princess said to her father, 'Father, I wish thee to find me a husband that I may marry. Gather the people together, and let me choose myself a husband.' So the King called the people together and they assembled there. Dris asked the potter to take him to the assembly, so he carried him there in an open basket, and set him down. The King's daughter filled a cup with water and gave it to her handmaiden and said, 'Take this and sprinkle it over that maimed man.' The maid took it and sprinkled it. The King was not pleased, and said, 'To-day's meeting is a failure, let the people assemble again to-morrow.' The next day the princess again sent her handmaiden to sprinkle water over the maimed man, and she took it and sprinkled it. Then the King perceived that his daughter had set her heart on this man.

and he said, 'Let her take him.' So he married him to his daughter and took him into the palace and gave him a daily allowance.

One day three men appeared, saying that they wanted justice from the King. The King said, 'I will first wash my hands and face, then I will come and decide your case. Wait here.' They said, 'This King will not do us justice, let us go to the prophet Dris, and he will decide our case.' The King overheard what they said, and when they went away the King sent a man to follow them, to see where they went to visit Dris. They went to the King's son-in-law, and saluted him, and said, 'O prophet Dris, decide our case.' He said, 'Who are ye that I should decide your case for you?' The first said, 'My name is Sihāt (health)'; the next said, 'My name is Bakht (fortune),' and the third said, 'My name is 'Akl (wisdom).' Then Dris said, 'I have been hungering greatly after you. Now I am happy.' They embraced Dris the prophet, and at that moment he became whole, and with that the three men vanished.

Then men went to the King and congratulated him saying, 'Thy son-in-law has become whole.' The King was much pleased and set off to see Dris the prophet. Dris told him his whole story, and said, 'Now dig up that head that thou didst bury, and look at it.' He went and dug it up and looked at it, and lo! it was a water-melon.

Then the King was very sad, thinking, 'I have done a very unjust deed.' But Dris said, 'Be not sad, what happened to me was ordered by God. Now pray and I will pray too, that God may restore thy son to thee.' They both prayed, and after a day or two a message of congratulation came to the King that his son was alive and was married and was coming to him. Then the King was very joyful, and he prayed that the sons of the prophet Dris might come to life.

Drīs the prophet then said that he would go to his own country, and the King said, 'Go, and my daughter will go with thee, and I will give thee a band of horsemen as an escort.'

Drīs set forth and went to his own land, and when he arrived there he found his forty sons alive saying their prayers in the mosque; so he too became happy.

God had made a promise to the prophet Drīs as follows: 'One day thou shalt behold me, but thou must also promise that when thou hast seen me once thou wilt depart and go.' So he went to make his reverence before God, and sat with God. Then God said, 'Now depart!' He went out saying, 'I go,' but he was not able to leave God's presence, and having gone out he returned and came back again. Then God said, 'Why hast thou returned?' Drīs said, 'I forgot my shoes here,' but he spoke falsely. He came and sat down, and God said, 'Thou didst promise that thou wouldst depart, now why goest thou not?' Then Drīs said, 'I made one promise that I would arise and go, and I have kept that promise, for I went out. Now I have returned, and I will depart no more.' And he abode there in God's presence and returned to earth no more.

Note.—Masson relates the story of Chihl-tan as follows (Vol. II. p. 83):

The *riārat* on the crest of Chehel Tan is one of great veneration among the Brāhūī tribes, and I may be excused, perhaps, for preserving what they relate as to its history. In doing so I need not caution my readers that it is unnecessary to yield the same implicit belief to the legend as these rude people do, who indeed never question its truth.

A frugal pair, who had been many years united in wedlock, had to regret that their union was unblest by offspring. The afflicted wife repaired to a neighbouring holy man, and besought him to confer his benediction, that she might become fruitful. The sage rebuked her, affirming that he had not the power to grant what heaven had denied. His son, afterwards the famous Hazrat Ghāus,

exclaimed that he felt convinced that he could satisfy the wife; and, casting forty pebbles into her lap, breathed a prayer over her and dismissed her. In process of time she was delivered of forty babes, rather more than she wished or knew how to provide for. In despair at the overflowing bounty of superior powers, the husband exposed all the babes but one on the heights of Chehel Tan. Afterwards, touched by remorse, he sped his way to the hill, with the idea of collecting their bones and interring them. To his surprise he beheld them all living, and gambolling amongst the trees and rocks. He returned and told his wife the wondrous tale, who, now anxious to reclaim them, suggested that in the morning he should carry the babe he had preserved with him, and by showing him, induce the return of his brethren. He did so, and placed the child on the ground to allure them. They came, but carried it off to the inaccessible haunts of the hill. The Brāhmins believe that the forty babes, yet in their infantile state, rove about the mysterious hill.

Hamrat Ghans has left behind him a great fame, and is particularly revered as the patron saint of children. Many are the holidays observed by them to his honour, both in Balochistan and Sind. In the latter country the eleventh day of every month is especially devoted as a juvenile festival, in commemoration of Hamrat Ghans. There are many zīlāts called Chehel Tan in various parts. Kābul has one near Argundī.

MUĤABBAT KHĀN AND SAMRĪ.

This story was printed in my *Balochi Text-book* in 1891, and a translation of it appeared in *Folk-Lore* in 1895. I reproduce it here, as it is a semi-historical legend akin to some of those dealt with in the ballads. Abdu'llāh Khān was the Brabot Chief or Khān of Kalāt in the beginning of the eighteenth century, and his war against the Mirrānī Nawābs of Dēra Ghāzi Khān is historical. The tract known as Harand-Dājil is close to the town of Jāmpur, and continued to be part of the Kalāt territories until conquered by the Sikhs under Ranjit Singh.

Muĥabbat Khān who figures in this narrative was a son of 'Abdu'llāh Khān and succeeded him. He conquered the plain of Kachhi from the Kalhoras of Sindh, and received a grant of it from Nādir Shāh the Persian conqueror, but was afterwards deposed by Ahmad Shāh Durrānī, who favoured his younger brother Nasir Khān, the most able ruler who ever appeared in Balochistan. This story was narrated by Ghulām Muḥammad Bālāchānī.

In the days when 'Abdu'llāh Khān was Khān in Kilāt there was a war against the Nawāb of Dera Ghāzi Khān. 'Abdu'llāh Khān raised an army, and he marched down by way of Syāhāf (*i.e.* through the hill country of the Bugtis). Mitha Khān was chief of the Mazāris at that time. 'Abdu'llāh Khān summoned him and demanded an army from him. Mitha Khān took with him a hundred horsemen and went to the Khān. All the chiefs of Balochistān, the feudatories, the Sarāwān and Jahlāwān (upper and lower) Brahoīs were with him, but the Gurchānis and Drishaks and the other tribes of the plains were not with him. Then he went by the Syāh-thank Pass (between Syāhāf and the Sham plain), by the Sham, and came out into the plains by the Chhāchar Pass to Harand.¹

When the tidings reached him that the Nawāb assembled his army at Jāmpur, 'Abdu'llāh Khān called together all his Amirs to consult them. Mitha Khān's counsel was this, 'Strike straight at Dera, for when it is known that the army is marching on Dera every man will make haste to return to his own home and his own children, and the army will break up. Then attack Jāmpur and take it.' 'Abdu'llāh Khān said, 'I agree with the opinion of Mitha Khān Mazāri,' and he set his face towards Dera. The Nawāb's army broke up, and 'Abdu'llāh Khān attacked and took Jāmpur, and there he abode a month.

There was at Jāmpur a very beautiful woman named Samri, a Mochi's wife,² and Muhabbat Khān son of 'Abdu'llāh Khān made her his prisoner. After the conquest the army returned to Khurāsān (*i.e.* the country above the Bolān Pass), and Muhabbat Khān took Samri with him and made her his concubine, and loved her greatly. Samri's husband then went as a petitioner to

¹ For these localities see also No. XLI.

² The Mochis are leather-dressers of low caste.

'Abdu'llāh Khān to Kilāt, and begged in God's name that Samrī might be given back to him.

'Abdu'llāh Khān said, 'Muḥabbat Khān is a man of such a kind that if he hears that Samrī's husband has come he will slay you. As far as my Khānship extends, go and wander round; and wherever you find a maiden to suit you, I promise to give her to you in marriage.' But the Mochī said, 'I do not want anyone save Samrī only.' The Mochī tarried for a year at Kilāt, but at last he received the order to depart, and he went back and went to the shrine of Jiwe Lāl at Schwān, and there he remained as a petitioner.¹ For a year he carried waterpots (for the pilgrims to the shrine), and after a year had passed one night this order came from Jiwe Lāl :

'At Jāmpur live certain eunuchs, and with them is a faqīr who takes out their donkeys to graze. Go to him, he will bring Samrī back and give her to you.' So he returned thence, and came to Jāmpur and went to look for the faqīr and saw him grazing the donkeys. As soon as he saw the Mochī the faqīr spoke first, and said, 'Had not Jiwe Lāl power to do it himself, that he sent you to me?' The Mochī said, 'He sent me to you.' Then the faqīr said, 'Now go, and rest in your house, and come to me again on the day when the eunuchs dance in Jāmpur, and I am dancing with them and am happy. Come to me then and pull the hem of my garment.' On a certain day there was a wedding at some one's house, and the eunuchs were dancing, and that faqīr was intoxicated in the midst of them, the mochi came and pulled the hem of his garment. The faqīr clapped his hands, crying out, 'Samrī is come! Samrī is come!' At that moment a crowd of men came running up to congratulate the mochi, saying, 'Samrī

¹ Cf. the story of Bālich, XVII. Jiwe Lāl is identical with Lāl Shabbāz of Schwān, for whom see Burton's *Sindh*, 1851, p. 211, and *Sindh Revisited*, 1877, Ch. XXV.

has returned, and is sitting in your house' The Mochi comes home, and finds Samri sitting there with her hands covered with moist dough. They asked her how she had come, and she said, 'I was at Kilāt, and Muḥabbat Khān had such love for me, that he would eat no bread baked by anyone but me. I was moistening the flour to make dough for his bread when a green fly came flying round before my face. I closed my eyes and waved my hand to drive it away, and then I found myself sitting in my house at Jāmpur.'

So the Mochi and Samri lived happy together, and Muḥabbat Khān was left at Kilāt.

THE LEGEND OF PĪR SUHRĪ

The story of Pīr Suhri, one of the most celebrated saints of the Baloch hill country, has probably been told in verse, but I have not met with it. I give it here from Hētū Rām's prose version contained in his *Bilūchi-nama* (in Persian characters). A transliteration and translation will also be found in Donie's edition.

The Nothāni Bugtis, in whose country the shrine of Pīr Suhri is situated, are a section of the tribe to whom special religious and magical powers are popularly attributed.

Pīr Suhri was a Phērozāni of the Nothāni clan. One day he was grazing his flock of goats in the jungle when the Four Friends (viz. the first four Khalifas, Abūbekr, 'Uthmān, 'Umar and 'Alī) appeared to him and asked him for a goat. Suhri said, 'This flock is not mine. I am only the goatherd. One goat belongs to me as my hire, and that I will give to you' Then he brought the goat and gave it to them, and the Four Friends roasted and ate it. Then they called Suhri to them and blessed him, saying, 'If ever the owner of the herd should drive thee out of thy herdship, then make a large fold near thy home, and drive into the fold all the goats that thou hast of thy own. By God's command thy whole fold shall be filled with goats. In thy fold will be found

goats of such a kind that no one shall know them.' And the Four Friends gave Suhri a staff and said to him, 'If, at any place, thou art in need of water, drive this staff into the ground, trusting in God, and then and there water will flow from the ground, and thou mayst drink of it and give thy goats drink also.'

Having said this, the Four Friends departed to their own place, and thenceforward Suhri never drove his goats to water as before, but wheresoever he was when noontide fell he would drive his staff into the ground, and bring forth the water and give the goats to drink.

After some days the owner of the goats said in his heart, 'My goatherd does not bring the goats to the watering-place as before. I know not whether he waters them at some other place, or whether it is so that my flocks are dying of thirst.' So one day he went out into the wilderness and hid himself, and he perceived that Suhri was watering the goats on the top of a mountain-peak! When Suhri had driven the flock away to another place, the owner came out and looked at the spot, and behold there was no water there, nor any place for water. Then he went to Suhri and said to him, 'Tell me regarding this water; how didst thou bring water for the flock to the top of a mountain?' At first Suhri put him off, but afterwards, on that very place where they were sitting, he brought forth water with his staff for his master. That evening the master returned to his home and told his wife. They took counsel together and agreed that this man was a divine faqir, and that it was not well to keep him as a goatherd. At night Suhri brought back the flock to the village as was his custom, and lay down to sleep in the fold. Early in the morning, when the master came to wake him, he saw a black snake (*i.e.* a cobra) lying by him. Again the master was frightened and said to him, 'Thou art a faqir. I cannot keep thee as a goatherd.'

On this Suhri made a large fold near his house, and in it he put one goat which he had brought as his wages. He slept there at night, and in the early morning when he awoke he saw that the whole fold was full of goats. Most of the goats were red (*i.e.* brown), some were white with red ears; they were goats of such a kind as no man had seen before.

One day as Suhri was grazing his goats a band of Bulēdhis fell upon him and slew him, and the place is called Suhri-Khushtagh (Suhri's slaughter) till this day. As they were driving off the goats Suhri came to life and pursued and overtook them. The enemies killed him again, and cut off his head and threw it away. Suhri took up his head in his hands, and went to them and said, 'Give me back my goats.' When the enemies perceived how it was they gave him the goats, and fell at his feet and asked his blessing. In this state Suhri came home headless, and then fell to the ground and died, but first he had said to his sons, 'On the day of my death bind me upon a camel, and wherever the camel sits down and does not rise again, there make my tomb.' His sons did so. The camel first went and sat down at four separate places where there were Kahīr-trees (*Prosopis Spicigera*), and these trees are still there. Then he came to the spot where Suhri's shrine now is, and sat down there and would not stand up again. So they built Suhri's tomb in that place. Suhri's daughter also died the same day, and they made her tomb close to Suhri's. Next day they saw that Suhri's daughter's tomb was in another direction and not in its former place. Pir Suhri manifested many other wonderful deeds which I am not able to tell, and from that day the Zarkānis and most of the other Baloches of the hills and of the plains pay great respect to him. In Balochistan the greatest oath is by Pir Suhri, and from fear of Pir Suhri the Baloches will not take a false oath, and they say

that Suhri will do some great injury to any man who swears falsely by him. Most Baloches give a red goat as an offering at Suhri's shrine:¹ any one whose wish is fulfilled takes a red goat and presents it. The attendants on the shrine kill the goat and distribute it to all the men who are present on that day. All Baloches consider the whole Nothāni clan to be faqirs. At present² their headman is Fatchān Phērozāni, the Baloches pay him great respect, and thus he has become a strong and powerful headman, and most Baloches fear him because he belongs to Suhri's clan. Many men visit Suhri's shrine every day. It is one day's march to the west of Syāhāf.

Note.—The latter part of the above is no doubt Hēṛū Rām's own account. He was well acquainted with the country, having accompanied Sir R. Sandeman in his early marches.

¹This may be due to the association of names, as *Suḥr* means red. It will be remembered that the miraculous goats were red or partly red.

²*I.e.* when Hēṛū Rām wrote this about 1878.

PART VI.

SHORT SONGS (DASTĀNAGHS),
CRADLE-SONGS, RHYMED RIDDLES
AND CONUNDRUMS.

LXII.

The three cradle-songs or lullabys and the playing song which follows are taken from Mr. Mayer's collection, and seem to have been collected among the Haddiāni Leghāris in the neighbourhood of Fort Munro.

1.

Hushaby to my little boy; sweet sleep to my son.

I will kill a chicken and take off its skin, I must have a chicken's skin. I will make a little skin bag of its leg, and send it to my mother-in-law, a bed of gasht-grass I will spread in the shade of a cliff. A skin-bag full of yellow ghī and flesh of fat-tailed sheep shall be the food of my son.

Hushaby baby; may you grow to be an old man.

2.

May 'Ālam Dīn grow into a white-clothed youth and bind on the six weapons, shield, gun and dagger, and carry his own quiverful of arrows, and the Shīrāzī sword of the Rinds. May he ride a swift mare and may he entice away a woman of the Jatts, and give her a shining mirror(?)¹ I will give thee money and the flesh of

¹ Mr. Mayer translates 'comfortable words,' but I think that *āīnā* is undoubtedly the same word as *āīn*, *āīnā* or *āīna*, a mirror; Persian *āīna*.

little kids, sweet sugar from the town, which will make the Jāni pleased in her heart. She will come and say this to thee: 'When the sun bends his knees to the ground, and dips down to the mountain-tops, and the stars begin to show through the haze, then saddle thy swift mare, thy fast galloping bay, and bring it to my help, tie it up to the tamarisk-tree and wait, for my trust is in thee, till Punnū starts and goes out to the pastures, and sends and drives away his buffaloes, and the dreadful old maidservant is gone to sleep. Then I will come to thee step by step, I will come close up to thy body, and we will rest in joy and content until the morning star is seen. Then take thy leave and go lest the wretched Punnū should come back, or the old woman awake.'¹ Go thou back to the Rind assemblies, for the Chief sends a messenger to bring 'Ālam Dīn, the leader in war, for there is war against our bitter foes, the men of Dājīl and Harand.² We will lead our troops of horsemen against them, we will gather a thousand armies together, and as a flood we will sweep away our foes.

Lullaby to my son. May God the King protect him.

3. LULLABY FOR A GIRL.

Nāzi has pitched her little tent near the boundaries of Gumbaz, and the feathery tamarisks of Syāhāf, her grandfather's grazing ground. She calls to her father and her uncles, and her brother's companions, fair to view, and her uncle's tiger-like sons, and her aunt's well-trained children, 'Come, all of you, into my tent, for the clouds have gathered overhead, and perhaps your fine weapons and your quiver and arrows will be damp. The shameless slave girls have gone away, the

¹ The passage ending here is spoken in the character of the Jatt woman.

² *I.e.* the Garchānīs, ancient enemies of the Leghāris.

cows have suckled their calves in the jungle, and the
Gūjar has driven away the herd of camels.

Lullabys I sing to my little girl.

4. A SONG SUNG BY GIRLS PLAYING A GAME.

The girls call you (So-and-so)¹ to come close to
pleasant Gumbaz.

(So-and-so) will not come, girls,

She is busy in needful work.

She is sewing her brother's trowsers.

She is sewing her father's coat.

She is making a peg for her uncle's bow. She is
embroidering a bodice for her mother.

She is making a closely-fitting jacket for herself.

LXIII.

DASTĀNAGHS.

The *dastānagh* is a short poem of a few lines, only intended to be sung to the accompaniment of the flute or *nar*. These little poems resemble very closely the *ḡorāhs* of Western Panjābi, of which many examples will be found in O'Brien's *Glossary of the Multani Language*.² These, like the *mlrāḥs* of Pashū,³ consist of two lines only, but the Balochi *dastānagh* is of more elastic form, and its length depends rather on the strength of the singer's lungs than any rule of composition. The singer draws a deep breath and sings as long as it lasts, when he ends with a gasp.

If the poem is a short one of only two or three lines, they are repeated again and again until the singer's breath gives out. The *Sanyara* of Sindh is very similar. (See Burton's *Sindh*, 1851, p. 79.)

The *dastānagh* may be on any subject, but most of them are love-songs, and they may be compared with the Italian *Sternelli*, which are of a similar nature, though more like the *ḡorāhs* than

¹ This is a similar game to the English *jeany Jones*, where various excuses are made, when the girls call on her to join them.

² Wilson's revised edition, Lahore, 1903. See O'Brien's introduction, p. 2.

³ See Darmesteter's *Chants des Afghans* for a collection of these.

the *dastānagh* in form. Many are addressed to married women, and some of these take a comic form in describing how the jealous husband is to be got rid of. Others are of a more tender and romantic cast (as No. 22), while a few deal with other subjects, such as the march of an encampment to the hills, some celebrated raid, or the praises of Sandeman for the prosperity he brought upon the country, shown in the form of fine jewels for the women!

The *dastānagh* prevails mainly among the hill-tribes; those settled in the plains know little of it, with the exception of those sections which move up into the mountains when rain has fallen, and they can find pasture there for their flocks and herds.

The method of singing these little songs is peculiar. The singer and the *nāri* or pipe-player sit down side by side, with their heads close together, and the singer drops his voice to an unnaturally low pitch, exactly the same as that of the instrument. The whole is sung, as noted above, in one breath, and the effect is of the nature of ventriloquism; the voice seems to proceed from the flute.

I took down the words of the *dastānaghs* at various times from the recitation of the singers, mostly Mazārīs, Gurchānts, and Haddiānis.

1.

Wandering maid, I am on thy track;
These three years past, I am on thy track.
Though I am hungry, I am on thy track;
A pain in my inside, I am on thy track;
A fool in my heart, I am on thy track;
Helpless in soul, I am on thy track.

2.

Friends give me flowers for my hair
And take my message to Shērān,
A golden ring for my finger bring
And give me flowers for my hair;
A fine saddle for my riding camel,
A fine scabbard for my sword;
Come to the well to draw water
And take a message to my love.
'With joined hands, thy slave am I.'

3

Long mayst thou live, my Bibāi,
 With thy beautiful hair, my Bibāi.
 On Mt. Gēndhārī, Bibāi,
 At the well of Zangi, Bibāi;
 O move towards me, my Bibāi;
 Come to Dilbar, my Bibāi,
 To 'Umarkot, my Bibāi.

4

My ring is on thy finger, do not now go back;
 Thou art my old love, do not now go back.
 Thy pledge is on my finger, do not now go back;
 Thou wast never false yet, do not now go back.

5

The woman speaks.

This ring is thy token, God be my friend;
 I smile but am helpless, he will not leave the burden
 on me.
 This rupee is thy token, God be my friend;
 Smile but one smile, and my little heart will be glad.

The man speaks.

Sohni, thou dost not go alone, but with my flock of
 cranes.¹

6

The sign of death is a hot fever;
 The sign of rain is dust and haze;
 The sign of love is smiling.

¹ Apparently the meaning is that he cannot meet her as long as she is in company with other women. Kuni, the demoiselle crane, is often used in poetry as meaning a woman. See No. XLVII.

7.

The storm-clouds have thundered,¹
The whole camp moves away
And halts at Zangī's well.
Come and let our hearts meet.
They have chosen a new camping-ground,
And made their abode on Gēndhārī (or Gyāndār).²

8.

O riding Zarkānīs, what horsemen are ye?
Shāho our leader, what horsemen are ye?
He is head of our troop, what horsemen are ye?
We go below Bakhmār,³ what horsemen are ye?

9.

Wandering maid, I'll be thy love;
My word on it, I'll be thy love;
I take my oath, I'll be thy love;
Girl with the hair, I'll be thy love;
Pitch thy tent near me, I'll be thy love;
I will keep watch, I'll be thy love;
Show me the way lest I go astray.

10.

A fine land is that of the Marīs,
A good land is that of the Marīs.

¹ Zangī's well is in a pass on the way to Mt. Gēndhārī.

² Gēndhārī and Gyāndār are two forms of the same name; a mountain in the Marī country.

³ Probably this should be Makhmār, in the Marī country.

11.

There is the sound of Bhimbar's toe-rings. The trāth-plant¹ consumes the saltpetre in the ground in the low-lying river lands.

There is the jingle of Bhimbar's toe-rings!

12.

All the courtyard knows it.
I must go as I promised to meet my lover.
Whether we march or whether we halt,
I must go as I promised;
Whether I laugh or whether I weep,
I must go as I promised;
There is the camel-men's bivouac in front,
I must go as I promised;
Whether I am bound or whether I am free,
I must go as I promised.

13.

Come, my chief of women,
Move, and come to your tryst;
Accept my faithful promise,
Move, and come to your tryst;
Move, my girl with the nosering,
And come to your tryst;
Every day I spy on you,
Move, and come to your tryst.

14.

Up grow the lonak plants,² get ready and come to your tryst;

¹The trāth is the *Anabasis multiflora*, a plant which grows in saltpetre-impregnated lands. The subject is of course quite irrelevant to the allusion to Bhimbar.

²The word in the text is *lonak*, a clove, which is a plant quite unknown in the Indus valley or Balochistan. It probably stands for *lonak*, a common grass (*Stipagrostis Plumosa*).

Tie up your husband with a cord, get ready and come to your tryst ;

Tie the cord to a log, get ready and come to your tryst ;

Throw the log into the creek, get ready and come to your tryst.

He spies on you all day, get ready and come to your tryst ;

So give him a push in here, get ready and come to your tryst ;

Girl with the plaited hair, get ready and come to your tryst !

15.

Sāvi's husband must be caught,

He must be caught, he must be beaten ;

He must be made to ride in a train,

He must be taken to Sibi.¹

He must be clapped into the gaol,

The barber must be sent for

And all his hair taken off.

His beard must be shaved off,

And only his flesh left him to rub,

And he must get him a new wife !

He must be beaten, he must be caught.

16.

Aunt, the boy's cap is lost ;

Let me look, the boy's cap is lost ;

Let me jump, the boy's cap is lost ;

I am destroyed, the boy's cap is lost ;

The boy's cap is a bullock-load on me.

I am happy, I have seen the boy's cap ;

I am content, I have seen the boy's cap.

[This is supposed to be said by a woman who wants

¹ The Mazari version says :

He must be brought here to Rojhan.

an excuse to go out of the house at night to meet her lover. The last two lines are said after she has come back.]

17.

Come out to the watered land, Mastānī;
 Be my butterfly, Mastānī;
 I have taken the enemies' gun,
 And I will shoot thy husband;
 I will separate him from thee.
 I gave thee a ring as a token;
 Alas for my heart, Mastānī;
 In the town of Rojhān, Mastānī;
 Long may live my Mastānī;
 Much gold is thine, Mastānī,

18.

My riding is on swift mares,
 My love is by the green water-springs;
 For a short moment I will sit there,
 I will look upon her wandering face,
 I will put an end to the black delay.

19.

Adhrā, I am thy servant. The courtyards of the village are strong. Thy husband is dead and thou art alive. The tiger's tail is a sign of ravening, but my mouth is not for ravin when the marriage feast is on the fire.¹

20.

I am the slave of my fair friend,
 I am the slave of her deepset eyes,
 I am the slave of her wavy bodice,

¹ The interpretation is very doubtful.

I am the slave of her bright lips,
I am the slave of the flowers of her breast,
I am the slave of the bangles on her arms,
I am the slave of her white teeth.

21.

O player of tunes, when wilt thou come?
O piper, when wilt thou come to thy love?
Piper, the courtyard is deserted, when wilt thou come?
To see thy love when wilt thou come?
To the veiled *Mudho*, when wilt thou come?

22.

Janari,¹ she is my soul;
When she laughs, she is my soul;
Thy head is mine, 'tis on my soul;
Thy head is mine, oh be not sad;
Thy head is mine, I am not sad;
At seeing thee, I am not sad.²
When she is with me, she is my soul;
Whenever I see her, she is my soul;
If she be old, she is my soul;
When far away, she is my soul.

23(a).

Thou hast lied to me, false one;
Thou hast left me, false one;
I thought thee true, false one;
Thou hast taken another love, false one;
Thou hast ridden away, false one;
Thou art far from me, false one;
Give me back my love-tokens, shameless one.

¹ Sometimes the name is *Bijari*.

² The line

Should thy husband die, I'll not be sad
is sometimes added here.

23 (*ß*).

I trusted in thee, false one;
 Thou hast taken another love, false one;
 Give me back my tokens, false one;
 Mayst thou be blind in thy eyes, false one;
 Mayst thou be lame in thy feet, false one;
 Mayst thou be maimed of thy hands, false one;
 No sin was mine, false one.

24 (*a*).

Bagi, thy limbs are soft as wax;
 Sit here by me a moment,
 For a moment attend to the pipe's music,
 Bagi, come and sit here.
 Thou hast a lovely form,
 Bagi, come and sit here.
 Thy earrings are of gold,
 Bagi, come and sit here.
 Look for a while on God's works,
 Bagi, come and sit here.
 Look for a while on man's wealth,
 Bagi, hurry, sit near me.

24 (*ß*).

Bagi, waxlike are thy limbs,
 Bagi, come, sit near to me.
 See for a while the new deeds of God,
 Bagi, come, sit near to me.
 Thy form is very fair,
 Bagi, come, sit near to me.
 See the display of pipe-playing for a moment,
 Bagi, come, sit near to me.
 Thy legs are like butterflies',
 Thy nose is straight as thy shēfagh,¹

¹ The shēfagh is a brass rod for applying powdered antimony to the eyes.

Bagi, come, sit near to me,
Thy legs are like a camel's,
Bagi, come, sit near to me.

25.

When the horseman comes I shall be happy,
With the piper for my love, I shall be wealthy;
Give me the dumb ring, and speak to me,
Give me the ring of betrothal.

26.

May Mehro move this way, and may she ever go softly;
May she leave her husband, and go with me;
May she always go, may she go to the assembly;
May she go to the village, may she go to the assembly.

27.

You, my companions, call to God
That he may bring my love to me.
I am helpless in my soul,
Let me go and see my love, and return.
My lover is one of thy creatures,
I will just go and cry 'hā' to him, and return.
You may make the distribution of the cows, girls;
God bring back my lover;
With both hands raised on high I pray,
God bring back my lover.

28.

Your feet are aching; walk softly,
What do you want with shoes? walk softly.
Noble is your name; walk softly.
Your feet are aching; walk softly.

29.

Attend to me, false woman,
 I am stronger than your husband;
 I will turn back from the ford,
 I am stronger than your husband;
 I will burn your winner of races,
 I will drag you by the hair;
 I will kill your winner of races,
 I will terrify your husband.

30.

Sandeman Sāhib is the friend of us all. He gives us money to have nose-rings made. All our jewels are made of gold, and if we have no gold he listens to our words.¹

DASTĀNAGHS IN JAṬKĪ AND KHETRĀNĪ.

The three songs which follow are in the Jaṭkī dialect of W. Panjābī. They are not, however, *dorhās*, but true *daastānaghs*, composed by Baloches and sung with the *Nar* accompaniment. The fourth is a similar song in the kindred Khetrānī dialect.

31.

O fair Kirārī² with the nose-ring,
 Kirārī with the necklace,
 Kirārī with the *bassī* (a solid silver neck ornament),
 Kirārī with the braided hair,
 Kirārī of the town.

32.

The woman speaks.

I am frightened, I am dying,
 I can hardly fill my water-pots;

¹ This song dates from the time when the late Sir Robert Sandeman first established order in the Baloch Hills, and enrolled the young men in a local militia, so that they received regular pay for the first time in their lives, and no doubt spent most of it in jewellery for the women.

² The Kirārī is a woman of the Kirār class. The Kirār is a Hindū Arorā trader, corresponding to the Hindustānī Bāyā.

My right arm is trembling,
My left foot is moving.
The flowers of my breast are coming out.
I am confused when I remember my love,
I move the ring upon my foot,
I am afraid of my husband.
Make haste, I am turning back.

33.

My love is gone in the train,
I trust in my love ;
He is a servant of the Khān,
I trust in my love ;
My love is gone in the boat,
I trust in my love.

34.

Phēroz Shāh, come to me here,
My lord, at eve come to me here,
My lover, at eve come to me here.

LXIV.

RIDDLES AND PUZZLES.

There is a great abundance of rhymed riddles and conundrums among the Baloches, and they are addicted to composing them on any unusual circumstance which attracts the attention of the unsophisticated hillman or shepherd. The riddles are of the primitive type usual among races in a similar stage of civilization, and may be compared with the well-known Anglo-Saxon example which expressed the naive wonder of the sea-rover when he found a Runic inscription carved with a knife on a log left on the sea-shore. These are riddles of which the answers cannot be guessed. They are meaningless until we know what object the author had in his mind.

These riddles have been collected by me at various times. Some of them have already been published in my *Sketch of the Northern Balochi Language*, 1881. The rest now appear for the first time.

Nos. 1 to 5 are by Brāhim Shambāni, the author of the religious poem (LIII). No. 15 is by Ghulām Muḥammad Bālāchāni, from whose recitation so many of the poems in this collection have been reduced to writing. The authors of most of the remainder have not been noted.

1.

There was one good thing in the world ; an enemy has pursued it and driven it out. In the morning-watches it passed along the road. Now neither prayers nor entreaties will bring it back.

This riddle was composed by Brāhim.

Answer. Old Age is the enemy who has driven out Youth.

2.

There is but one good thing in the world, the cause of violent disputes and wars a hundred times over. Everyone comes and throws it on himself, and yet I see nowhere any wound. Attend, wise man, and guess this verse rightly.

Answer. Water drawn from a well for irrigation and bathing.

3.

The day before yesterday Brāhim uttered this saying :

I saw a thing of a wonderful kind,

It was rugged outside but ruby-red within.

Answer. A flint.

4.

By God's might and power,

Where there was no land nor ground,

A crop grew untilled.

By God's might and power

A garden of leaves and flowers,

And just about to ripen.

Answer. This was composed on seeing an ear of

wheat ripening on the beam stretching across the mouth
of a well, which supports the water-wheel.

5.

Yesterday as I walked along the highroad I met the
owner of a thing to be sold at a price. I was astounded
on learning the price. See this man's cunning and skill.
How he takes advantage of the fighters!

Answer. This refers to the cleverness of a dealer in
stamped paper on which applications in lawsuits must
be written.

6.

A black plant which ripens in watercourses. At the
bottom there are three-score spots of blight, but at the
top there is a healthy ear.

Answer. This is said to refer to a plant named *thignt*,
which I have not been able to identify.

7.

You are a tribe blind at night, united in oppression
and violence. You are strong in attack, but you are
wretched creatures in form.

Answer. Mosquitoes.

8.

The good God has caused a tree to grow by his will
on the face of the earth. Its root is one, its branches
two. One is dust, the other ashes.

Answer. The tree is mankind; the branches are
Musalmans, who are buried, and Hindūs, who are burnt.

9.

A full cup I saw in a certain place; a bright one sat
down and she had no attendant. She drank up the cup,
and then perished, so that all the world saw it.

Answer. The full cup is a *chirāgh* or small lamp, which consists of an earthenware saucer filled with oil in which a wick floats. The bright one (*lāl*=ruby, red or fair-woman) is the flame which expires after drinking up the oil.

10.

I saw two sisters embracing, very happy at the embrace. There is not the slightest difference in their appearance; one is blind and the other can see.

Answer. The reflection in a mirror.

11.

The day before yesterday I passed along the road into the town of Bhakhar; there was a voice of sweet sound, but when I seized it, it was a male tiger!

Answer. A snake.

12.

Last night I came on my hawk-like filly, and peeped into the house, but, on recognizing what was there, I was driven out.

Answer. The answer to this is said to be a *firefly*, but the meaning is not clear.

13.

One day I came with my filly, swift as a hawk, from a distant land, and I cast my sight around and saw a fine flock of sheep. The shepherds were wandering about among them; in their hands were pointed spears, with which they slit up the bellies of the sheep and caught the blood in dishes, and at last men ate it up.

Answer. The flock of sheep is a field of poppies. The shepherds are the men who go about pricking the poppy-heads with needles, and collecting the gum which exudes from them, which is opium.

14

A riddle made by the poet Khidr.

1. The lover dwells in the waves of the sea. The beloved dwells in every town; when they behold each other, they destroy each other.

Husain Khān Bālāchānī guessed the riddle, and replied thus :

2. Far-famed Khidr, you are a clever poet, in the sharp tricks of a juggler; but how can you hide your meaning from me? You conceal your tracks in the ocean, and they will not let men who are tied up follow them.

You saw a glittering-stone (adamant?) in the ocean, which breaks off the iron from the ships.

Note.—The answer requires almost as much explanation as the riddle. The lover and the beloved seem to be the loadstone and the iron. The loadstone is confounded with the diamond; it is in fact the mediæval adamant, which was believed to drag the iron out of ships.

15.

A riddle composed by Ghulām Muhammad Bālāchānī.

I saw a fort with closed doors, full of bitter enemies, their heads strengthened with stings, and furious to fight. First they destroy themselves, and then set fire to their enemies.

Answer. A box of matches.

16.

One day the poet Khidr made a riddle about hail, as follows :

1. One day I came on my stout horse from a distant land. Fierce-fighting warriors caught me unexpectedly on the waste. I urged on my stout horse with stick and whip, hoping to arrive at some inhabited spot and to save my life.

And Husain Khān gave the answer as follows:

2. It is true that you came on your stout horse from a distant land. The storms and gathered clouds poured hailstones on you from the sky and caught you suddenly in the desert, and you drove on your stout horse with stick and whip, hoping to reach some inhabited place and to save your life.

17.

There is a house built by the Creator which has seven doors, while others have but four. By your wisdom guess and explain this.

Answer. A man's body.

18.

It is black, but will not be black; it is sweet, but cannot be eaten; it rides upon horses and is opened by little women.

Answer. Musk.

19.

The black mare is saddled and the children's hearts are glad.

Answer. When the pan is put on the fire the children rejoice.

20.

Three conundrums about shooting, used by hunters.

(a) The ball falls into the hole.

(This is used of loading a gun.)

(b) The cow lows and the calf runs.

(This refers to the explosion and the flight of the bullet.)

(c) The camp marches, but he faces backwards.

(This refers to a gun resting on the shoulder, with the muzzle pointing backwards.)

21.

Send away the cattle and milk the hedge of the enclosure.
(This refers to getting rid of the bees and taking the honey.)

22.

What is as green as young wheat and as fat as a sheep's tail?

Answer. The gwan-tree.

[The gwan is the wild pistachio (*Pistacia Khinjuk*), which is one of the few green trees found in the Sulaimān Hills. The berry is much esteemed by Baloches.]

23.

A few hired servants of strange forms; they step by calculation on duty and service. This army is bare and unarmed, and is at the call and order of other masters.¹ There the army meets slaying and slaughter.

Answer. The pieces in a game of chess.

24.

I sat and saw with my eyes a city and country without shade. Between them was strife and war, and there was none to arbitrate between one and the other.

Answer. A game at chaupar.

25.

As long as the Lord had charge of him he lay in the house.

Now that men have built him up he has become fair and well.

With sweet discourse and pleasant speech,

He walks about with his fair companions.

Answer. A man who had lost his leg, and has been supplied with a wooden leg.

¹ Pishinda, one who gives clothes, a master.

26.

God with his mighty power cherishes mankind:
 The prophet Muhammad is ruler of his people.
 There are a thousand men and one dish,
 No one goes empty away thence.
 There they have taken and eaten everything,
 Taken away the dish and carried it home,
 Thrown it down and broken it and left it deserted.

Answer. This refers to a thrashing floor surrounded by a hedge (*thālī*) which is torn down when the corn has all been carried away. *Thālī* also means a dish or tray, and there is a punning allusion to this meaning.

27.

Yesterday I went forth from the town of the hedge.
 I tied up my mare in the shade of a high house.
 I gave her corn from that flowery plain,
 And the handsome bays grazed in the nosebags.
 My father is the friend of the hillmen,
 My brother is a bead taken from its socket,
 My sister is decked with jewellery of every kind, her
 name is Gul-andām, of perfect form.

Answer. This is a puzzle containing a number of puns on the places round the author's home and the names of his relations.

The town of the hedge (*thālī*) is Bhāg, taken as equivalent to *bāgh*, a garden surrounded by a hedge.

The house with an upper storey (*bēbar*) means Mārī, which has the same meaning.

The corn (*dān*) in the third line refers to Mitrī, from *mithrī*, the name of a kind of millet.

The far-fetched allusion to Sibi or Sēvi in the following line alludes to the white-ant or weevil known as *sitvi*; these are the bay mares which graze in the nose bags.

The father is called Bahār-Khān, which is considered

the same as *baharkhā*, the spring season, the pleasantest time of year in the hill country.

The brother's name is Lāl or Ruby; he is the bead or jewel taken from its socket.

The sister's name is Gulandām, or rosy-bodied. This is taken as the equivalent of the word *Sihat*, health, which is punned upon and supposed to mean *sahth*, the Balochi word for jewellery.

28.

1. The country is fear.
2. The mistress is living in comfort.
3. The little sister is ready to go.
4. The mother will not move.
5. The son is already mounted.
6. The father is not.
7. The grandfather is living.

Explanation.

1. Fear (thars) is the Balochi for dar, the last syllable of Dhādar.
2. In comfort (bar-karār) is equivalent to bē-gham, without grief. Her name was Bēgam.
3. The sister is named Hauri (the Sindhi word for *light*), and is therefore ready to start.
4. The mother is called Gauri (the Sindhi for *heavy*), and therefore will not move.
5. The son's name is Shāh-sawār or fine rider.
6. The father is named Ghāibī (Arabic ghāib, invisible), and therefore does not exist.
7. The grandfather's name is Haiyāt or life.

Aphorisms.

29.

If a ruler is a friend of thieves,
His honour and name are lost.

30.

If a ruler does justice, they will forgive him many faults; but where a ruler acts with tyranny, they will raise tumults without anything being said.

31.

A violent ruler no one considers good.

32.

Old shoes and an old wife
Are the ruin of a young man's life.

33.

He who has been scalded by drinking hot curds (or hot milk) will not drink water without blowing on it.

Note.—This is the Baloch version of a well-known Indian proverb. The English 'The burnt child dreads the fire' is not so forcible. The Portuguese 'Gato escaldado d' agoa fria tem medo,' 'The scalded cat is afraid of cold water,' is a closer parallel.

34.

By toil, trouble and pain do men become prophets.

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BY

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ERRATA.

Page.	No. and Line of Poem.		
6	iv. 18,	for Lēni	read Sēni.
19	viii. 35,	" tāśān	" tāśān.
23	ix. 40,	" khaṇāna	" khaṇāna.
29	xi. (4) 8,	}	"
29	xi. (4) 9,		
32	xiii. 1,	" Khān	" khaṇ.
36	xiv. 68,	" brāth	" brāth.
52	xx. 15,	}	"
53	xx. 30,		
53	xx. 31,	" māriyā	" māriyā.
55	xx. 31 5,	" humān	" hamān.
57	xxi. (4) 4,	" -war-	" -wār.
58	xxi. 36,	" māri	" māri.
86	xxxii. 43,	" Sukhunē	" sukhunē.
89	xxxii. (2) 51,	" gind	" gind.
93	xxxiii. (2) 5,	" wash ntsh	" washen-ish.
99	xxxiii. (4) 104,	" madi	" maḍi.
101	xxxiv. 18,	" sav-zen	" savzen.
107	xxxvi. 72,	" zāren	" zaren.
128	xliv. 51,	" dar	" dar.
133	i. (1) 11,	" Thahājat	" Tha hajat.
137	line 22,	" panjūm	" panjum.
137	line 23,	" shasham	" shashum.
137	line 24,	" nuham	" ushum.
139	line 4,	" Paidhā	" paidhā.
145	liv. 29,	" khān	" khaṇ.
150	lvii. 19,	" māi	" māi.
160	lxi. 15,	" dathān	" dathān.

BALOCHI TEXTS

BALOCHI TEXTS.

The numbering of the Poems corresponds to that in the Translations.

I.

DAPTAR SHA'AR.

SHUKR Allāh hamdā guzārān
 Badshāh mulkē wath-en
 Thi jihān khāk o gilo bi
 Wath khoshti¹ wazh-dilān
 Mā murid-ūn Yāliē
 Din imānā sēbat-en
 Ummat o pāken Navīē
 Kī jihānā wāzhab-en
 Aulād Mireñ Hamzāighūn
 Sobh dargāhā gwar-en
 Azh Halabā phādh-khāyān
 Go Yazizā jhērav-en
 Kalbalā Bompūr ma-nyāmā
 Shahr Sistān mizil-en
 Bādshāh malū Shamsu'ddīn en
 Go Balochān khātir-en
 Nī kī Badr-dīn dar-ākhta
 Nāghumānen shiddat-en
 Ma-sarā Mireñ Jalāl-Haī
 Chhūl-o-chyār bolaken
 Khākhtūn Hārīnē Bandar
 Kēch rāsteñ phalav-en.

10

20

¹ Or Hēkō nimfi.

Hot Makurānā nindi
 Khosagh ma Kēch-dēh-en.
 Hot,¹ Korāi āwār-en,
 Ē ma Lāshār-ghār en,
 Drishak, Hot,² Mazāri,
 E go Rindā yagsar-en.
 Rind Lashāri ma mulkā
 Sim go nyāmagh-en, 30
 Masthareñ loḡh Dombki-en
 Gāj syāhāfā sar-en.
 Azh Halabā Chāndiyēgh-āñ
 Kalamatiē loḡh pha-gwareñ,
 Noh nindi ma-Naliyā,
 Jistakāñi pha-gwareñ.
 Phuzh, Mirālī,³ Jatoi⁴
 Drust ma Sēvi-Dhādar-en ;
 Azh bunyādā Phuzh Rindeñ
 Sar go Mireñ Chākur-en. 40
 Gholo, Gophāng, Dashti
 Rind thāliyā dar-en.
 Nashk-daur pha Gorgēzh-āñ
 E ma Thaliyā dēh-en,
 Thī Baloch bāz-bishār-en
 Drust mā Rindā manah-en.
 Rindāñ ma Shorān nindi,
 Lāshār ma Gandāvagh-en,
 Jo-mitāf bahar-khanāna,
 Kull sardār Shāihak-en. 50
 Ē manī pērā o rand-en,
 Ē Balochā daptar-en,
 Phūlaveñ si-sāl jangā,
 E Balochā shiddat-en.
 Shaihak o Shahdād randā⁵

¹ Or Noh, Dodai.² Or Khān.³ Some insert Jamak after Mirālī.⁴ Some say Jamālī instead of Jatoi.⁵ Or Shāl.

Las sardār Chākūr-en,	
Chhīl-hazār khāi Mir-gwānkhā	
Thēwagheñ dāde-potar-en.	
Hol-posh dast-kalāiā	
Druh khawān o jābah-en	60
Path-pēchā go khawāhān,	
Phādh lalen mozhagheñ.	
Khārch-kātār nughraēnā	
Dast mundrī thangav-en,	
Bakar o Gwaharām, Rāmēnā	
Zar-zuwāl Nodhbandagh-en.	
Phuzhān Jāro jaur-jawāv-en,	
Haddeh Dīnā brādhār-en,	
Phēroshāh, Bijar, Rēhān,	
Rīndān Mir-Hān zahmjan-en.	70
Sobhā, Mihān, Āli	
Jām Sahāk ¹ o Allan-en—	
Haivtān, Bīvaragh ma Rīndān	
Mir-Hasan go Brāhim-en.	
Shāir kī sha'rān jorī,	
Mir Jalāl-Hān surphadh-en. ²	76

II.

RĀMĒN RĒHĀN GALAGH-THĀSHĪ.

Kashtagheñ Gholā azh hamū mulkā
 Chākar pha lād-bozhī rawān bītha
 Zor Sēvi chī duzhmanān zītha
 Pakhageñ dāl dāth-ish wur bītha
 Dhādarā Mirānā kilāt bastha
 Bāngahā Lāshārī phara chahrā
 Khākhtan dān Mireñ Chākura shahrā
 Dītha-ish Mochi gurānū bor-en
 Basthaghīyā mā manahā sāyā

¹ Some insert Durrakh after Sahāk.² Or mutmaif-en.

'Thāshūn borān pha tokalā shāhā'	10
Bukhtagheñ golāni tharen tāzi,	
Ash-phadhā Rīndān droh-khutha bāzi	
'Gwastha Rēhān Syah-mazār tāzi.'	
Gudā Rāmēnā gurānd giptha, charitha	
Ash hawān droghi gwāhiyā zahrā	
'Nēn shafā bhorainān hawēn shahrā.'	
Rapta ma zardeñ digara pahrā	
Guditha hir chi khēnagha-zahrā	
'Mā wathī goshān ashkhutha hālē	
Dāchi ma gwaharā baithaleñ mālē	20
Ma Hurāsānā jalīthi sālē.'	
Gohar hir ki guditha phairi	
Be-gunāsā grēainthagbant hairi.	
.	
Shaihak o Shādhēn kalām zurtha	
Gwar-janāna pha alkahūn gwastha	
Malīthā Milahā-dawār hotān	
Haddē Gwaharāmi jamāētān.	
.	
Dombki guftār mazalē mar-ant	
Bathireñ suhreñ thangavā shar-ant	
Rind Lashāri ma-bunā brāth-ēñ	30
Jag sahīgh-ēñ ki Hamzaha zāth-ēñ	
Jag pha washēñ kissavān shāth-ēñ	
Man-dēhā zorākh, mazen-gwāth-ēñ	33
.	

III.

The following fragment given by the Rev. T. J. L. Mayer (pp. 12, 13) is probably part of the above ballad, which has not been recovered in a complete state. It refers to the shoeing of Rēhān's mare in preparation for the race with Rāmēn's alluded to in the ballad.

Rēhān Khān gūshī, wathī dost gālān gushī.

O manī bēl, Gagara lohār
 Mullā Muhammad Bakar ustādh
 Gar manī Shol shaztaleñ nālān
 Dāñ manī biyār go tēgh-sareñ mihān
 Biyār-ish tañ wastādhī man-i bandān
 Āñ mahisk-pharēñ nasthar gwāh bant 8
 Burzāic azh som hukālē burjān
 Jahlā azh shishareñ thashokhēnān
 Cho manān nokhānī shafān gwastha
 Laqīthā halkān azh bunī haddān
 Bāgh bazarēñ Jalakho ishtā-ish
 Dēm zar-suchēñ Bolavā dāthā-ish. 12

IV.

CHĀKUR SHA'R.

Hotī bēr manī shāhī cū
 Main bālādh kilāt zēdhānī
 Phol mēhr-sirān pha zātān
 Kī Rind chī Makurān bahr-bīthā
 Panjgurī dēhā ganjēnā,
 Mirēñ Bakar o Rāmēnā
 Gwaharām mazan-nāmēnā
 Roshē khākhtant Mahērī marrān.
 Gwaharām pha-zawān gāl-ākhta
 'Go mā ubdahī sāngē khañ!' 10
 Gohar pha-zawān gāl-akhto
 'Bachhī mañ tharā rodhēnthā
 Brūthī mañ tharā drost dāthā
 Go mā ubdahī sāngē neñ.'
 Gohar shī mahērā rāpto
 Kahnē mēhr-sirān zahr gīpto

Zurtha lēravān nēshēnān
 Gohar tēlhiṭha Lēniā
 Āfā nasiva zurtho
 Sar pha Bolavā shēf biṭha
 Mirēn Chākura māyā.

20

Gohar pha-zawān gāl-ākhto
 Hamcho Chākurārā gwashta-i.
 'Gwaharāmā manān rēsīntha;
 Sardār, mañ thai bāuṭ-āñ,
 Main bagārā banindē phēdār.'
 Gwazh-bi Chākurā Mirēnā
 'Chihen zīr bi tho jāgahē
 Har jāh ki thai dīl loṭi
 Tho nind mā Kacharoki joāñ
 Jīdh-en girdagheñ bagāni
 Hāreñ gorām o mēshāni
 Imān-en hamū mulkāni.'

30

Roshē shi Hudhāi roshāñ
 Chākur pha thufākhe ākhto
 Khā' mā Kacharoki joāñ.
 Dāchi ākhtagant danzāna,
 Shīr pha nāfaghāñ shānzāna.
 Guḍā baḍh burtha Sardārā;
 'Ē thai dāchi pha chī khārā danzant
 'Shīr pha nāfaghāñ shānzant?'

40

Gwazh-bi Goharā Hirēnā
 Cho bi Chākurā Mirēnā
 'Sardār,' jāwāb gardēntha-i
 'Mālā wadh-miri gon khapta-i
 Hirānā jaghino biṭha.'

Rāwachī pha-gali gāl-ākhta
 Cho bi-Chākurārā gwashta-i
 'Phairi ākhtagant Lāshāri,
 Sārtheñ sailaho bor thāshi,
 Shāngo ākhtagant kastighā,
 Shungo tharthaghant mastighā,

50

Main hir khushtaghant jukhtighā;
 Dāchi ph'ē havarān dānzant
 Shīr pha nāfaghān shānzant.'

Gwashta Chākurā Mirēnā

Sardārā shutha ma zīrēna—

'Gohar bi shawedhā ladith.'

Dēm-dāthā-ish pha Sanniā.

'Logh-āf manān murdār-ān

60

Phēsh khārch phasāni gozhdān.'

Urdē dīr-sarēn jumbēnthāi

Suhvī rikhtagheñ bāngahē

Gājān banindi loghān.

Bagē guditha-ish Gwaharāmē

Bāskē buritha-ī sārwanē.

Matthe Goharē hirāni.

Zālē bun-jatha-ish shirrāni.

Gwashta Mandavā Jāmēnā

'Lajjan man kawand khohā khan.'

70

Bivaragh¹ mangahi gāl-ākhtā

'Bile chajjavi Rāniā

Koṭ gwādh-girān marēnān

Jo khilaghān pharēnān.'

Mir-Hān mangahi gāl-ākhto

'Nēn khilūn chajjavi Rāniā

Nēn koṭ gwādh-girān marēnān

Nēn jo khilaghān pharēnān

E tikā bañ phar gudīghān

Main gudī-mathagheñ chugzākhtān

80

Syālāni shaghān khoshtān.'

Gudā mēl-khutha Lāshārān

Hār-māli malhāna khākhtān

Gokh shi Khalgarā khushkēnā

Mēsh shi Sham-sarā miskēnā

Bēlān bahr-khutho be-gānjā.

Gudā lad-khutha Lāshārā,

¹ Or Barivagh.

- Chham-didh khutha Nuhāni;
 Havd-sadh phandar o hazidsadh mēsh
 Gandim drushtai sadh gwālagh, 90
 Drushādhē khuthai Lāshārā.
 Guḍā Chākūrā Mirēnā
 Sardārā shutha ma zirēnā,
 Chāri khashtaghant barāni;
 Chāri ākhtaghant chahrāni,
 'Mā sadh logh jidaravighā dithā.'
 Rindārā galē bahr-bitha
 Urdē dir-sarēn jumbēnthai,
 Hārmāli malhāna raftant.
 Guḍā Bivaragh māngāhi gāl-ākhta, 100
 Wāg giptaghan sardārē:
 'Chākūr, khanavā kotā khan;
 Nuhāni hazār mard bi
 Lāl-jukhtaghen Lāshari,
 Bandān phalawān janglghā
 Bī-āyant chajjavā shāh-gwāthi.
 Phādhi-kizagh tharā grān-chari
 Dēm-juzagh tharā honighān.'
 Gwashta thaṅgrūēn mardān,
 'Māthi khātamāēn bachhā 110
 Bivaragh gondalān Rindighān
 Sahmēnthā jareṅ hindighān,
 Mirzighā mashāndē dāth,
 Odhā ki janūn mā thēghān
 Tharā thir-daurē dir nyādhūn.'
 Sauvē gwashtanē hamē gālēghā
 Wāg ishtaghant Sardārē.
 Suhvi rikhtaghant bangohē
 Dañze somariān rikhtant,
 Bivaragh ma-phirā phirēnthai,
 Go havd-sadh bangulēn warnāyān. 120
 Guḍā Chākūr ghussavā brāthighā
 Ya nērmoshi na-nisht loghā.

Sar-josheñ¹ Harēvē khafta
 Guḍā Sultān Shāh Husain dīthai.
 Guḍā Mīreñ Bakar o Rāmēnā
 Gwaharām mazen-nāmēnā
 Sohnaī thaghard shastātho
 Turkā gar-burtha goghāē;

Kāshid ākhtaghā jalte-palk:

130

'Chākur, Turk tharā loṭai
 Ash tho ya hawālē phursī.
 Mar kī ēvakhā daz-horg bi,
 Hathiyār ki ma bant-i,
 Āñhī thufākḥ chacho bi?'

Chākur ākhto rū biṭhai,

'Dast o dīl wathī ambrāh bant
 Hathiyārā khamī hēchī neñ.'²

Hathiyār gipthagant sardārē,
 Shāhī yag-raheñ dost-dārē,
 Guḍā hāthī phērithant khūnē.
 Hāthī ākhto tak khafta.

140

Hindri mañ galiyā khafta;
 Giptai chī kshik phādhā
 Jamathai hāthī sar sūdā,
 Hāthī tharathā ērmānā;
 Shodha sobh-khutha Sardārā.
 Gwanden katrāc mān-gwastha
 Kāshid ākhtaghā jalte-palk:

'Chākur, Turk tharā loṭai,
 Ash tho ya hawālē phursī.'

150

Chākur ākhto rū-biṭhai,

Cho bi Chakurārā gwashtai:

'Main khūnī naryānē asten
 Hapt-phushtā hamēdhā thāshi
 Dost o dūzmanāni dēmā.'

Lā-chār biṭha go Sardārā

Shāhī yag-raheñ dost-dārān

¹ Or Zar-josh, wealthy.

² Or Āñhīyā thufākḥ hēchī neñ.

- 'Biyār-ish, manān manzur-en.'
 Haftān gīstaghān zong wāg 160
 Haftān chandumī zēn-khodhagh
 Guḍā gozhmālē khuthai Sardārā
 'Tho dī Duldula aulād-ē
 Man dī Chākūrān Shaihakē
 Go tho zor-en, go mā droh-en.'
 Khorchhāth pha-nadhar phēdhagh-en
 Guḍā haft-phushtā hamēdhā tākhtaghen
 Dost o duzmanānī dēmā,
 Khūnī naryān narm biṭha
 Gaughāē girant-ī bushkan! 170
 Shodhā phir-burtha sardārā.
 Turkā gar-burtha goghāē
 Kāshid ākhtaghā jaltē-palk
 'Chākūr Turk tharā lotāi
 Ash tho za hawālē phursi.'
 Chākūr ākhto rū-biṭhai
 Cho bi-Chākūrārā gwashta-ī:
 'Go mā zahranen narshēr-en
 Thai theghān gāhwarēnān gwānkhā
 Āzminē wurē narshērā.' 180
 Hathyār dāthaghant sardārē;
 Shāhī yagrahen dost-dārē
 Shēr zaharen jumbēnthai,
 Shingo Chākūr o shāngo shēr,
 Chonen drānzithai miyānā thēgh
 Narshēr kotaghighā khapta
 Mir mozhaghān lālēnān
 Shodhā sobh burtha sardārā.
 Rāwachī kī burtha kārārā
 Go māth makkahen Māthoā 190
 Gwasht Bēgamā bi bachhā
 'Chākūr sardār-en sarī Rindānī
 Gwar tho pha thufākhe ākhto
 Nī bashk-ī lashkarān grānenān

Zunū kahāreñ phaujāñ ;
 Nēñ, pha Chākurā Mīrēnā
 Man sī-sāl satar bhorēnāñ
 Phusht pha phāmbanēñ lungī.¹
 Phairī pha kawātē bīthai
 Sar-khardi khuthai sardārē 200
 Dāthai pha Sahicheñ Dombā
 Urdē dir-sareñ jumbēnthai,
 Zunū kahāreñ phaujāñ.
 Pha Phīr-Lakhan o Lākhoā,
 Nāñ, Nafung o Lakhā,
 Sar pha Bolavā shēf-bīthai,
 Suhvī rikhtaghan bāngohī
 Ma Gājā banindī loghā ;
 Chhūt-chēñ¹ khuthai Lāshāri.
 Gwaharām du-jāh rozī ma-bā'
 Nēñ gor bāth-i nēñ Gandāva. 211

V.

Chākur pha shīkārā rapta
 Bagāēñ tharāē wārthai
 Lahzē pha sawādā nishta-i :
 Dāchī ākhtaghan' dañzānā,
 Shīr pha māighāñ shānzānā.
 Gwashta Chakurā Mīrēnā
 Wa' pha Goharā hīrēnā :
 'Thai dāchī pha chē kārē dañzant,
 Shīr pha māighāñ shānzant?'
 Gwashta Goharā durrēnā 10
 Wa' pha Chakurā Khānēnā :
 'Mañ hīrāñ wārthagant zahreñ sol ;
 Mañ hīrāñ wadh-mīreñ go khapteñ.'
 Guḍā bag-jat mēlaveñ gāl-ākhtai

¹ Chhūt-chēñ appears to be a compound of the Sindhi words chhūti, safety, and chhūu, ease, and its use here is evidently sarcastic.

' Phairi ākhtaghant Lāshāri
 Shikko sailē bor thāshī
 Hir azh mañ khushtaghant jukhtū
 Shingo garthaghant mastiā.
 Chākur mañ-dilā grān biṭha
 Rindē hapt-hazār lotāē

20

' Mā chyār-sadh ya-thareñ warnā bñ
 Dānē dar-shafūñ syārālī ;
 Bivaragh Khān phadhā dragānā
 Wāgē giptaghant sardārē
 ' Chākur, khēnaghā khamē khañ,
 Nuhāñī hazār mardāñ bi,
 Lālo khushtaghan¹ Lāshāri.
 Gudā gwashta sar-batāki mardāñ
 Jāro, jareñ Rēhānā

30

' Bivaragh gondalāñ sāhmēnthē
 Hīndiāñ ma-thars, sēr-dāṭhe,
 Rēkh zahraneñ whard-āñ !
 Gudā Domb Langavāñ sh'a khār-om
 Bivaragh Khān, tharā dīr nyādhūñ,
 Mākh-om zahm-janeñ Lāshāri,
 Āfo banai mānah-ūñ
 Hoshagh phūñj-khanūñ āptiyā ;
 Nind o gind khai sith bi,
 Mūlāñ pha khai dē valī,
 Sīthā pha khāñā gon-khāl.

40

Go hawēñ gwashtanā taukheghā
 Wāg ishtaghan' sardārē
 Chāri khashtaghan chārāñī
 Bol basthaghant pahrāñī
 Chāri ākhtaghant golāñī
 Sadh logh jidarāiyā dīthen
 Odhā ma Nālī-ghatā,
 Shahr chāritha Gājāñē,
 Bag jukthiyēñ Gwaharāmē.

¹ Or. III-jukhtagheñ. See IV. 104.

Bānghavā khuthēn phāsānē	50
Pha Gājān kilāt dēmā.	
Bag gudithen Gwaharāmē	
Dastā buritha Sāsānē ¹	
Matān Gohara hirāni,	
Hawēn zālī shūmat o shirrānī.	
Mēl kūch-khutha Lāshārā	
Rosh-othānē burz bitha	
Lāshārī khurā gon-dāthē	
Rinda lāshkarā bhāj-bithē,	
Mir-Hān ma-phirā phirēnthē	60
Go havd-sadh ya-tharēn warnā	
Guḍā Chākur ghamzamā garthā	
Pha Mīr-Hān ghamā lahmēnā	
Pha humbo chotavēn Mīrēnā	
Lahri khaur gawārān giptē.	65

VI.

Wēla hadhiyēn jawān athant	
Bāz bārkateh mard mān athant	
Mardān hamo arkān athant	
Go sāhivān yak-trān athant.	
Samāltha durreh janē	
Bāz māl-bagi bānukh-ē	
Nām Mahērī Gohar ath	
Mañ narmighā luḍāighēth.	
Phēzdār kullē thangavān	
Nishtējanē āvrēshamān	10
Gwaharām wadh pha minnat er	
Rosh o shafārā balavēn	
Nyāmā vakilān Chākuren	
Chākur girārī ākhtaghadh	

¹ Sāsān perhaps stands for sir-phān, the equivalent of sārwan (camel-herd), as in IV, 67, and is not a proper name.

Odh gwar Mahēri Goharā
 Nērmosh hamodha phroshta-i.
 Phursitha Mireñ Chākurā
 Wath azh Mahēri Goharā:
 'Dāchi chi khāreñ dānzaghaint,
 Shūr dan khuriyā shānzaghaint.'

20

Gwashta Mahēri Goharā
 Wath bi Amireñ Chākurā:
 'Phairi ki Lāshār-potravāñ
 Rāmēñ-Hāñ ghoravāñ
 Toḍā arueñ khushtaghant
 Mēshi ma nīrā phakhagant
 Tut kambareñ bhorainthaghant
 Jat mēlavēñ grēainthaghant.'

Gohar shamēdhā laḍitha
 Bāuḡ gwar Mireñ Chākurā
 Zahr-khutha Mireñ Chākurā
 Rindeñ hamū lotāintha
 Pha sai shafā gobi jātha.
 Bivaragh thēghā jug jātha
 'Mākh na jēnūñ ālamā
 Pha Jatāni hushturā.'

30

Chulē batāki mām-athant
 Jāro, Rēhāñ sagh-sareñ
 Suhrāv bor kunj-gardaneñ.
 'Bivaragh bil, pagāsi ma bi.'

40

Dāh gwar Lāshārā burtha
 'Mār bi, ki mardāñ giptaghai,
 Rindāñ go syāli jhērāvāñ.'
 Gwaharām thēghā jug-jātha
 'Rind phujaghē nēñ main bunā
 Thēghā, kavochi tūpakāñ
 Balāñ, Shirāzi lurāñ
 Bandē Naliya-khaur dafā.'

Roshā ki chiē burtha

50

- Rindo bihān zhīl-bīthaghant
 Mān-ākhtaghūn sandēn jughān
 Balān, Shirāzi lurān
 Khohān gēndē isparān.
 Jang badshāhi machīthā
 Rīnd mēlaven phādī khīshthagant
 Dān hav'-sadhā nigērīthai¹
 Go Mir-Hān zar-mushtēn lurā
 Chākūr phirā bahmattaghā
 Thēgh khashtagho oshtāthaghath 60
 Khēri pha gwarpān dāthaghant
 Charēnthā Phul Nodhbandaghā
 Chākūr khuthai Phul sarā
 Phulār chābukē jathai
 Phul go Hudhāi qurzatā
 Gwastha azh ān solreñ-zirā
 Azh ghat garinbokheñ garān.
 Gwaharām thēghā gāj-gāj khutha
 'Nodhbandagh, Rīnd-ē, thai Lāshār na-bē
 Chākūr khāiā tālā khuthēñ 70
 Sar cho kharabi burithēñ
 Chonān ki mūli tror-khuthēñ
 Sēvi go ya mushtā khuthēñ.
 Charēnth javāv Nodhbandaghā
 'Mā Rīnd niyān, Lāshār zih yān
 Azh Rīndaniyā bīthaghān
 Shīr Muzie mīkhtaghān
 Loli Muzie dāthaghān
 Manān loli dāthai nēm-shafā
 Mañ whāv shāgheñ gwānzaghā 80
 "Roshē phakhar Chākūr
 Mañ jāng nawhashī sāitha"
 Mārā hamān rosh wal-adh.¹ 83

¹ Or niñ gērīthai.

VII.

Rind hawāl loṭāiṭha
 Dañ chyār rosh ghobī machiṭha
 Bivaragh theghā drinbiṭha
 ' Chosheñ na-jēnān ālimā
 Pha Jatānī hushturā
 Ki thiēkāñ ma loghā basthaghant.
 Mā gālwar khārāñ hushturā?'

Chandī bitākī gon-athant
 Ma pahar gozāñ khaptaghant
 Nām 'Janānī' giptaghant
 Saughand mazaiñ phirēnthaghant!
 Gudā Sardār wāg-ē ishtaghant
 Syāho-baziyaṭ raptaghant.
 Rind kull kasocheñ tufak-ath
 Kull bai syāheñ nēzagh-ath
 Tāseñ rikēf doravath
 Phaṭṭen khawāh o shaddav-ath
 Phisheñ sawās o chabbav-ath.
 Guḍā dāh go Lāshārā burtha
 Bijar Ramēñ wa' sarā
 Go phādh lāleñ mozhaghā.

' Rind phujaghī nēñ main bunā
 Bandūñ Nali-khaur dafā
 Thankā ghaṭṭeñ gwādh-girā.'

Roshā dī Sēvlā burtha
 Rind bihāñ zhīl giptaghant
 Odhā Hudhā khār ākhtaghant
 Washeñ dunyā jaur biṭhaghant
 Jangā khutho mān-ākhtaghant
 Tosāñ damāmē dirthaghant
 Rind jatho nibērthaghant
 Dañ haftsaghā nigērthaghant
 Mir Hāñ, Bivaragh khaptant.

10

20

30

Chākur phirā bahmanthaghat̪h
 Thēgh rastagho oshtāthaghat̪h
 Khērī gwarfandā khutho.
 Nodhbandagh sh'ī gurēā ākhtaghat̪h
 Guḍā Phul sarā avzār khuthai
 Phulār jathai chābukē
 Phul pha Hudhā kudratā 40
 Uḍrathaghā pha Phaugarā
 Pha ghatān grīnbokheñ garān
 Pha phāshinānī badleyān
 Ōdhā burtha ma sar Shamē!
 'Shābāsh!' Bahār-Khānā khutha,
 Cho gwashtai Nodhbandaghār
 'Rind-ē, ki tho Rind bithaghe,
 Kullī ki Lāshār na bē
 Rind-ē, ki phar-mān khālis-ē'
 Guḍā jawāv dā Nodhbandaghā 50
 'Sardār, mār hawān rosh war-en
 Kī mān shīr Rindānī mikhtagheñ;
 Māin makkāheñ māthā manān
 Dāthā ki lōlī nēm-shafā
 Panj-wakht o zardeñ digarā
 "Tho phakhar-ē Mīr Chākūrār,
 Roshē ma jangē dar-barē
 Jangē girāneñ rohavē."
 Mār hawān rosh war-ē
 Nēheñ Chākura khāiā thālā khuthēñ? 60
 Gardēñ karabbīā jathēñ
 Bīlān dī mūlī tror khuthēñ
 Sēvī pha ya roshā khuthēñ.' 65

VIII.

Kilāti Haviv gushī: sarī Rind Ghulām Bolak gushī:
 Chākur Gwaharām karākuṭā gushī: Gohar bāutiya khardē
 gāl gushī: phīlaven sī-sāl-jang gushī.

Yād khanān nām Ilāhī
 Man awwal sarnāvaghān¹
 Haīdar phusht o phanāh-en
 Hazrateh ākhīr-zamān
 Biyā Lorīghā sawāī
 Zīr manī guftāraghān
 Bar gwara belān dilēghān
 O salāti brādharān,
 Mangeha Rīnda pha Bompur
 Kēch bāghē Makurān 10
 Masthareh loḡh Dombki-en
 Mañ Bālochī manahān,²
 Rīnd Lashārī awār-en
 Trān bastha-ish pha-wathān ;
 'Biyāeth shēdhā bilādūn
 Bilūn giyāfeh ulkahān
 Jo mitāfā bi-kaṭūn
 Bahr-khanūn bi pha wathān
 Go rājī rānā khadh ma lekūn.³
 Biyākhtān dan loḡhā gidhān 20
 Hukm tondeh nakhīfān
 Nokh khuthantesh ādimān⁴
 'Bozhē⁵ borān bāraghēna
 Kotavānī-andarā
 Sāj-⁶khanē bāzeh bibānān
 Nuh-hazārī markhavān
 Biyārē bagān girdaghēnā
 Azh Nali-khaur dafā⁷
 Gwānk-hajtha jodhān bi khāṭlān
 'Ēr-khafēth azh chajuān 30
 Khashē gālī o palangā
 Jhul suhreh kamalān
 Bauf morbandeh libēfān
 Hingaloeñ manjavān⁸

¹ Or sardār khān.² Or mētravān.³ Or nokhustha cho āh simān.⁴ Or khashē.⁵ Or sāj.⁶ Or manjavān.

Sikkavo tasāñ bījorē
 Makurāñi kadahāñ
 Chākur ē dēh na nindī
 Ro wathī dīreñ āmilāñ.¹
 Phoshitha Rindāñ wathī dīr
 Pha khawāñ o shaddavāñ 40
 Daz-gulā gozāñ malāñ
 Hol go dāntī zrihāñ
 Phādh lāleñ mozhaghāñ
 Khākh²tathant¹ go doravāñ.
 Dhādar o Sēvi gipta
 Dañ Jhal o Nilaha dafā,
 Habb, Phab, Moh,³ Mali,
 Dañ Nalī āñ zimā,
 Gāj shahrā bastaghēñā
 Dañ Marāgaho dēhā, 50
 Sangar o khoh Sulēmā
 Giptaghan shēr-narāñ
 Sāng Mundāhī dhanīyā
 Dan dāth bī Mēthīrā ;
 Bāghchaeñ Kācho sīmā
 Dañ Dhari o Bhanarā ;
 Nangareñ Bijar thēghā
 Jām Sulēmāna lurā
 Gohar bāutī ki ākhta
 Azh wathī māl sarā 60
 Gīrdagheñ bagāñ dināñi
 Gwazh 'Malik gind sarā
 Māl manī othiya bag-eñ
 Handē phedārē manāñ.⁴
 Chākurā dīr-zānaghēñā
 Gwash bī durreñ Goharā
 'Nind mā Shorāñ joāñ³
 Kacharaka phalawā,
 Hēminā bagā bī-chārē

¹ Or Kāsathant.² Or Mol.³ Or Barvo Shorāñ joāñ.

Nind bē-andēshaghā.¹
 Roshē azh Gwaharām shahrā
 Raftagħant khardē chariān
 Bāragħēn borān zawār-ant
 Pha shikār o sailahā;
 Hir khushtant jukhtaghiyā
 Phar² wathī lāl-sērihā
 Mēhravā thēkān khawāthant
 Go badhēn kirdāragħān;
 Rāj bundāthant hazārī
 Azh du-dēmi ziānehā
 Shingūrā Gwaharām thēghā
 Shāngurā Mir Chakurā
 Philavēn sī-sāl jang ath
 Gohara hir phadhā.
 Sar-galoī bāithagħantī
 Nēsh rikhtant azh dafā. }²
 Mārā di ēkhavā di ishta³
 Pha Hudhāī āsurā
 Shash mushtī pha badhīghān
 Zaharā phēdhāwarā.
 Dard Brāhīmī Hasanā
 Khashtathish go Chakurā
 Guḍā Sultānē Balochā
 Sahl khutha bi pha-wathān
 Chākur azh brāthī qasūrā
 Gwastha Sateṅgarhā.
 Pardawā rakhē Ilāhī
 Manavo guḍī turā
 Rind Lashārī waryāmen
 Hon-bēr loṭaghā.

70

80

80

100

¹ Or azh.² Or

Dāthagħantī sar-galoī

Nēsh khushtant azh dafā.

The last line also reads Nēsh drushtant mān-dafā.

³ Or Raj khidol evakhghā.

IX.

Nodh Bahrām gushī: jareñ Rashkāñi Baloch gushī:
imar Bulmat Kalimat karākuṭā gushī: bāghār bāuṭiā
gushī.

Whazh-gushen Lori biyār wathī shāghār
Ma-sarā charen bairamē pāghār
Jawāñ mard dātārā girē dādhā.

Zi azh Sanniā giyāfēnā
Laditha durreñ Goharā shodhā,
Ākhtaghā bāuṭi gwara Mirā.
Chākūrā Shirāzi gawhar-zirā
Goharā durrēnā hawar dāṭhā

'Bagavo Milahā avur dān-en

Go mā Lashāri jhēravē mān-en.'

10

Goharā laḍē sar-jamagh dāshta
Dastā Gohar māñ Kacharak nyāstha
Raptaghant Shorānā pharē sailā
Chākura Miri bandanē shahrā.

'Mā thāshūñ dāñ bāghchaen Gājā'

Gohar dāchi ma bēghavā dārizant
Māighā shir dāñ nāfaghāñ shānzant.
Chākūrā phurs azh Mēlaven jāṭā

'Ziṭh khāñ jat, dai manāñ hālā

Cho khuthā khai go Gohara mālā?'

20

Cho jawāb dāṭhā mēlaven jāṭā

'Akhtaghā Lashāri phara chahrā'¹

Guḍitha hir cho khēnaghā zahrā.'²

Chham-jāṭhā durr-goshen Mahēriyā

'Jat, hamē gālē bilē shēriyā

Phutureñ Rind ma dēravāñ druāh-ant

Dāchi pha hirāñ hardamē zāhant.'

¹ Or hamē chindri.

² Or mandī.

Badh burtha Rēhānā Nawāvēnā
 Phuzh Jāravā jaur-jawāvēnā
 'Mā phara durreñ Gohara hirāñ 30
 Havbarā shāmālo janūñ shirāñ
 Shart khanūn haisi chotavā birāñ.¹
 Bāgar Jatoī jawāb dātha
 'Bakhū-āñ durreñ Gohara Sammī
 Hotā pha bāutāñ niyath khamī.²
 Shāh Husain chērava roshā³
 Bibari phēshā nishta ma loghā
 Dar-shutha⁴ bāghār azha gēdā
 Chhoravāñ ilgā bokhta pha dīmā⁵
 Gur-khanūna dan⁶ mēdhira loghā 40.
 Dēmā dar-khapta mardumē jawānēñ
 Sharr kalāñch-ant cho dushtagheñ shirā
 Dholant oshishē kalāiyāñ
 Bibari gāl-ākhta mazen shānēñ
 Kiāmahā minnatē khuthai bāzēñ
 'Chhoravāñ bāghār bil, manī shāmen
 I-katar mārā phar wathī nāmen.⁷
 Nā-jānēñ joraējaven jātāñ
 Chhoravāñ bāghār khushta pha laṭāñ.
 Odh niyadh loghā sammaven sālo 50
 Dast-kauliyā phijatha dāñhi
 Hot azh mirāñi darā ākhta
 Bibari gāl-ākhta mazen shānēñ
 'Agh tha pha bāghār na khuth khāi⁸
 Mañ thai bhēñ, tho manī bhai.⁹
 Sūrihā pha dēmā jawāb dātha
 'O amul-māñ, sabr khanē gonā
 Ya-barē bosht, gāl mayā go-mā,
 Mañ phara bāghārā khanūn chonā
 Añ dighār shahmī bith azh honā⁶ 60

¹ Or Kalmāñi rohav roshā.² Or Dar-khafi.³ Or Chhoravāñ ilgārā phara dīmā.⁴ Or ma.⁵ Or na-ro bil.⁶ Or phur honā.

Shingurā shāst, shāngurā phanjāh
 Drust phar bāghārā biṭhaghā yag-jāh.
 Omarā nashkē ishta pha kaulā
 Hongirēn Bālāchā phara honā
 Sūriha Dōdā phara gokhān.

65

X.

KALMATĪ SHA'AR

Bor Kalmatīyān basthaghan
 Shēr manahā āhizaghan
 Moṭh, gur, shīr warant
 Gokhī zhalokheñ roghanā.
 Bag-jato khākhtān rasthaghā
 Būt o karāi sīsthaghā ;
 Āhin kī odhā dāshtaghan
 Khādān pha rashēv dīthaghan
 Honē kī anzi grēthaghan
 Shāra katakā giptaghan,
 Jālū kī jodhān biṭhaghan
 Jodhān go ārifā phīthān
 Brāthān sauleñ phusaghān.
 Bagān balā zurtha shumē
 Bagān hāreñ goramē
 Mēshān chulumb pādheñ buzān
 Mēhi go mashkeñ māhighān.
 Mir Hot tumānā zalir khutha
 'Algh shutho khargazān
 Kalmatīyāniē janān
 Bagān bigār trākoraghē
 Bē bal jāme jokahē
 Nēlān kī honi-izh barant.'
 Trātān lakori basthaghūn
 Phidhān bihān bāl-dāthaghūn,
 Simā Wakāvi gwasthaghūn

10

20

Go duzhmanā gon-khaptaghūn;
 Gwānkhē manān bēlān jathā
 Tūtā miskānī Sahāk,
 ' Dastā jaghar-burān janēth 30
 Mizirī mazān-tapē lurān
 Gindūn Hudhā chonā khan'
 Shāl mēlē phirēnthaghan
 Bag Bulfatā gardēnthaghan
 Hon-ish phithānī giptaghan. 35

XI.

GWAHARĀM TO CHĀKUR, 1. VERSION A.

Gwaharām gushī; hawān roshā ki Mir Hān khushitā.

Mā mukabil būn brahnaghen dāne
 Gor-char o patti mulākāt-ān
 Ya-sarā biyāyan Rind o Dombaki
 Bhanjar o Jatōi tana'-wānī
 Rind khākhtan go mozhaghi phādhān
 Amsarā thihānī bi-ēr-rikhtān
 Azh hamū halkā hon wathī giptai
 Khushitai nāmēnā Malik Mir Hān.
 Chākur shabē azh-gurā bokhtai 10
 Dāthai daz-laṭē phara gokhān
 Sirmughē gwāmēshān bi-charēnī.
 Thān-gurā Rēhān o Safar gurden
 Ahmad go Kaloā sahāvēnā,
 Chī shāl ranj-ath o nawath-rishān?
 Rāj pha Bhēniya charēntho,
 Dast-atho Bingopur hazār-ganjen,
 Dost ma lālen manjavā hand-ath!
 Mālimi honā bē-gunāsēnā
 Hān Gwaharāmā kanjikhān bastha
 Mal pha Milahā zhalāngēnthā. 20

GWAHARĀM TO CHĀKUR, I. VERSION B.

Gwaharām Nodhbandagh Lashārī gushī : Rindē Lashārī
karakuṭān gushī.

Waspān jawānān mulk Balochānī
Savzant Milahē davē syāh-jo
Gor-charo ḍānānī mullān khatān¹
Har phithē waqtē kīavā khākhtan
Go kunārānī phakaghen wangān.
Mañ nazar jad pha rakhtaghen chhamān
Azh mano dēmā Roshtumē rustha
Chākur o Harānī naryān zongen
Rājiē azh bēniya² bigardēnthā
Khoḥ saro ghaṭān bī tapēnthā
Drapo Rindān bāraghen borān
Che shawar ranj-ath, o nawath-rīshān ?
Gonathē Bingav phur³ hazār ganjen
Chetarvo shāhī paṭṭan o bāzār.
Shāi dost mañ māriyān athān lālen
Gardagar⁴ minnatē mañ lotān
Khāwind būjānī bālād bāthān.
Yag-sadhē dāth, dah-sadh omēdhen.
Manān omēdh khapar rēj-en
Asaro omēdh niyath chosheñ.
Ya-sarā khaiyān⁵ Rind o Dombaki
Banara Jatoī thanāvānī
Haqq avo halkā ā-burtha chonān
Mālamī honā bē-gunāskēnā.
Chākur 'aql cho zānaghān kambā
Phirwāliyā gon whānagho hosheñ

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¹ This should probably be mulūkāt-ān, as in (a) l. 2.

² Probably Bhēnī, the name of a place.

³ This should probably be Bingapur, the name of a town.

⁴ Probably this should read Kīnagār, the Creator.

⁵ Kharānjan, given by Mr. Mayer, seems to be a misprint.

Sar na dāshtai cho gwāsareñ Mir-Hān
 Dañ Naliyā o thank-dafen ghattā.
 Rind azh tāziyān hazāriyān
 Ēr-rikhtān pha mozaghī phādhān. 30
 Mā dī go Mir jamsareñ phauzān
 Usarā thihānī bi-ēr-rikhtūn
 Khushta mā namēnā Malik Mir Hān¹
 Go dō Shaihakī bīngaveñ bachhān
 Hardo Sohrāveñ sēr-tamāēnā
 Na-sareñ Hamal Kēharā shimeñ
 Chanar o Hotēn o² Safar gurdeñ
 Jiand o³ Phēroshāh manayānī.
 Azh sari Rindān gor-khusheñ Āli
 Thamahah sauleñ phusaghē khushteñ 40
 Azh hamo halkā hon wathī gipten⁴
 Zāmaren dumb ghumari bitha
 Nā-sahiyā dangarān shitha
 Dātha mā daz-laṭe phara gokhān
 Simureñ⁵ gwāmēshān bi-chārēni
 Dukhavān Rēhān o Hasan matti
 Ākharān Khohū bārth phara Mirā
 Phīl Aliyā pahlewānēnā
 Pahr na bandī nishtagheñ sattān
 An mazān padhaki janī zauñkān. 50

CHĀKUR TO GWAHARĀM, 2.

Mir Chākur Shaihak gushi: sari Rind Bādshāh gushi:
 Rind Lashāri karākuṭān gushi: Gwaharām phasavē dāth,
 gushi.

Zyānaho Gwaharām go hamēñ badhā
 Gō Balochi isbēdhagheñ gardā

¹ This line is corrected as above from (a) line 3. Mr. Mayer's version is:
 Kushi mā nāme nām alik Nūnān.

² Or Rēhān, see (a) l. 12.

³ Corrected from Jūn do.

⁴ Corrected from ghātān; see (a) line 7. ⁵ For sirungheñ, see (a) l. 11.

Nām Naliyāho bēdaghā basthāi
 Nām cho Nodhbandagh burthāi burzā
 Yabarā nāzēnthā wathī bānzi
 Baēdhān Rind bahrānī tāzi
 Mālēmā Milahī nighor phādhān
 Pahr hamān bāndāthā girārē.
 Jukhtaghā Bangī o Hasan Nodhak
 Ādamo Nodhbandagh manāyānī 10
 Ahmand go Kaloā sahāvēnā
 Thau khishta gorī phrushtaghen rumbān
 Roshē ma grānēn pihano jangē
 Azh phadhā Rindē gōndalān wārthant
 Man maghundān basthareñ jāhān.
 Rumbī azh Dābānī kilāt zurthāi
 Gin ma Milaha-dāsā khasīth
 Man tharā chosheñ na-jathā āhū
 Man shāir pha phurkhashān na shastāthān
 Phasav go changānī aghāziyān 20
 Dañ thāi bālādhā sahāviyā
 Azh manī chāpole mazāriyā
 Thāv ma chalen gozh bunā
 Sar thrahāna chō kurthaghen (mādhin)
 Sar thahūrē man 'ālama khundā.
 Nēmavo Gāj Gūjarāt gwastha
 Nēmavo be Phalpur shutha rullā
 Thau hamān Rindānī salāmiyē
 Topavā bauren chādar jalāi
 Thau ki shēr bārānī laghorānī 30
 Ma sarā syāhen ashkarān dōhē!
 Nīn Omarā pahnādhī gwarān dākē
 Gon-khafān lālo khushtaghen mardī.
 Mā hamān Rind bāraghen borān
 Gah shērūn o-sar bur lētūn
 Khākhtūn go badhān hardo dēmēnā
 Khotaghā thēwaghiyā talab-dār-ūn.
 Bāz-gushēn Gwaharām, jawān dil-gosh khān

Shar safar khañ, daur phadhā gardi	
Shartāñ be jallaki bicharēñāñ	40
Go kalamāñ gardi khañāñ āhir	
Bēm azh dostāñ dīlā kinzant.	42

GWAHARĀM TO CHĀKUR, 3.

O manī shāhī aundali brāthāñ	
Biyāyanto Rājāñi gēheñ mardāñ	
Las Lāshār Hāñ Sardārāñ	
Biyāyanto dīwāñē khañūñ brāthi.	
Mañ ki ma shair tāñjavā ditha	
Chākura gwāthē ma-sarā bitha	
Chonāñ gumarā ¹ khaz malik bitha.	
Cho wathēñ mard-āñ namarrēñi	
Shā manāñ bārie dā roshē	
Mañ Sammavo Bhattiāñ bichārāyāñ	10
Thattavi phauzbāñ ma-sarā rēshāñ;	
Āsā pha chappoññ mañ dārāñ	
Āsā lāyāñ cho dakhāñā wārā	
Bungrāñ grāñēñ loḡh mughēmāñi,	
Thosaghā Dilli Turk dalēkhīm bant.	
Dāthēñ jangē go nawath-rishāñ,	
Rind chī jahlā kēnthaghan burzā	
Mañ Kilāt bith ma nighor sārthēñ.	
Mañ hawāñ gāl gwashtanē roshā	
Chākura syāheñ phandarē khushta	20
Chākura mardī khēnaghā māñ-ath	
Jhal go juhīlāsā na gwāzēñthant	
Sanj go Sangwāthā na phirēñthant	
Gūrgīñ go wā'-rodheñ damāmoāñ.	
Howē! howē! kī sobh manī bitha;	
Mā jathā chāpolē badhiyāñrā	
Raptaghant gori bor kator-phādhēñ	
Har davāre pha masharēñ Sēvi.	

¹ Perhaps for jāmarā or thumarā, ever.

Chākur pha zēndānē ghamē ziri.
 Chākur pha juhlen khandaghān burz bi 30
 Mandavo shāhi phusagheñ bēb-bant
 Khoshti ma drashkāni bazeñ sāyān }
 Manthagheñ gurkheñ ash-phadhā gindī }
 Baro hamān dēhā ki guna phashant
 Ālaroāni shir gawāh banti
 Mañ daf o dēm² o brinjanen rīshān
 Pha Balochfā chukh līlhāyān
 Zāl pha Jamoti gāl-āyant
 Chukh shariḡh bai go Jat Gophānkān
 Dast ma bāzeñ jhapaghañ rēsh bant 40
 Topav ma bāvareñ chādarā pāndhā
 Ma sarā syāheñ ashkarān dohē.

CHĀKUR TO GWAHARĀM, 4

Mīr Chākur Shaihak gushī: sarī Rind Bādshāh gushī:
 Gwaharāmār phasavē dāth gushī.

O khumēth nosh khañ thīraghē dānā
 Bāz khañē phili gardan o rānā
 Tikkaen wāgān dē kumundēnā
 Whashiyā azh Sēviyā mawā gardān.
 Shakhalo sarphurān sohāgiyān
 Pha murādē ma dēravā dāthān
 Bosht mañ shazhmēhā harēviyā
 War gadēmā mañ hādhirē jam khān
 Azh badhān khoheñ thīwarē sham khān.
 Hakk o nāhakkā phadhā gardān. 10
 Jagh nāwhashen ki basthagheñ bandān
 Ma hawān dēhā ke alē gindān.

¹ In Mr. Mayer's version this couplet reads:

Roth avo drashkāni bēbā rāndi
 Zahranē shēt pha phadhā gindī }

² Mr. Mayer's version has 'barcān' instead of 'daf o dēm.'

Kaul-en go haisi chotavo phāghān
 Yabarē bushkān man bāzen shēfān
 Jāni azh bal nēzaghān gark bi,
 Biyāith hawān nar ki wādihāē ākhtai
 Kadhē phur bithai hasēvāni
 Man di azh Shāhen Qādirē lotān
 Sobh pha Sēvi phuturen Rindān
 Gēshtar azh hir'-phādī thanakh-rishān
 Azh-phadihā chukh jano Mughal rokī bi.

20

CHĀKUR TO GWAHARĀM, ON LEAVING SIBI, 5.

Chākur Shaihak gushi: sarī Rind Bādshāh gushi: ān
 rosh ki Sēvi khili khardē gāl gushi: Gwaharāmār
 phasavē dāth gushi.

Bilān mar-lawāshen Sēvi
 Gauren badhāni margāvi
 Jāmē Nindavā Bhattiyā
 Sai-roshān baharā nēghā
 Si-sāl uvt o uzhmārā
 Jān-jēbhavān jangiyā
 Thēgh azh balgavā honēnā
 Chotān cho kamāndī boghān.
 Jukhtānā nashant lārēnā;
 Warnāyān du-mandilenā
 Laḍ ma dēravān na rusthant.
 Ārifēn phithā sar-sāyān
 Misk ma barūtān na mushtant
 Whard dumbaghān mēshāni
 Karwālī sharāb sharr joshant.
 Shāhān pha nishān yakē nēst,
 Drustān wārthaghān hīndiyān
 Thēghān pharāhān zivirēnān
 Shartān dāthaghan shimēnān
 Bachaki lawar bānziyā.

10

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Gwaharām muzheñ Gandāvagh
 Singhe ma ziriñ phirētha ;
 Māchiyā lawāshita lanjāith
 'Alī o Wali druh-dārāñ
 Bag girdaghen bē-shon-en
 Yāki kilāta bē-ron-en
 Hāgh kāwali Turkānāñ
 Rind bāragheñ borānāñ.
 Gwaharām azh dudē handē bi
 Nēñ gor bāthi nēñ Gandāvagh!

30

XII.

CHĀKUR AND HAIBAT.

Haibatē Bībrak Rind dēma ya kaul khuthē
 Sai-pharā chapeñ dastā nohatā jathē
 'Har khasē manī bagā gon khafi
 Āñ ki moll, khandaghā āndēmā chari.'
 Nā-ghumānē Chākur lokāñ lāh-jathai
 Haibatē Bībraka syāh-gwadhāñi shudhā
 Lāchitha Rindā pha mirāi mēravā
 'Āñ wathi bagā nēlūñ Mirāl-potravā'
 Chākurā tēk phalitha gonokhā sirhālā khuthant
 'Chandiē chosheñ lēravāñ
 Nāme Hudhāi mañ faqīrāñ bashkāthjaghāñ.'
 Hañ na biñha ki dāhi ākhtaghā
 Bag go Gwaharāmā burthaghā
 Rindāñ go zahmī takāi dāthā Lāshār-potravā.
 Kamathā Rind ; gartha garokheñ naryāñ.
 Chākur chham phrushta wathi gudī ghoravā.
 Nā-ghumānē dañzē rustha Nāri Khaur dafā
 Haibatē Bībrak go wathi tond phāghāñi ghasā
 Zahmī takāi dāthā go Lāshār-potravā
 Havd-gist Mirāli dāthā bagavā ravaghā
 Sai-sadh phanjāñ khushta go Lāshār-potravā.

10

30

Phanjāh khushta kull kurān-whān 'ālimān.
 Har do Rājān doliān burtha
 Gēshtar doli Lashārā gharā.
 Bagā pahnādhi khuthai, dātha Rindā pha mirāi mēravā,
 'Ān wathī bagā nēlūn go Mirāl-potrava.'
 Chākur mushkilā kharānī gushant
 'Hawān bagā phithī mardān burtha,
 Phithī mardān go manī brāthān gēshtaren
 Akbat roshē mañ manī kālhoā raven
 Bāzgān na bhorān, ladhārā āsā na deān,
 Khai gwar gire, ārāwā khanān.'
 Sai-chyār roshē chachroēn trānaghā
 Haptumī roshā bag jug-jāhā ghasā
 Hawān māzeñ-nēsheñ lēravāñ jate Kotalā.
 Chākur inām dātha Nārī go Sēvi shahrakā.
 'Bhar, Mirālī, thal savzā thiraghā.'

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XIII.

CHĀKUR AND JĀRO.

1.

CHĀKUR TO JĀRO.

Chākur shaihak gushī: Jāro rishāni giragh rosh gushī:
 Haddēh khosh gushī.

O Mughal sanj Khān naryānā
 Ahuā shēr gumbazēnā
 Zēn trunden Ārabiya
 Thaān nazikhen biginār.
 Dān mañ khārān hiyālē.
 Rind māni khoheñ kilāt-ant,
 Khushtaghen Rindā galo nēst.
 Hardo dēmā jān dāri.
 Lēv chitōi khārōān,
 Jāro di khārch kātār jukhtaghiyā

10

Gonl-ān bandān jathiyā
Brinjaneñ rish giptaghiyā
Haddēhā pha zor gipta.

13

2.

JĀRO'S REPLY TO CHĀKUR.

Jāro Jalamb gushī : Chākur phasavē dāth gushī.

Gozh dē, O khandeñ Mazīdo
O Mazīdo, bangē hāleñ
Bangē hāl o bāz khiyāleñ.
Drogh ma bant, Chākur Nawāveñ,
Drogh ma bant, kī drozhī na bai!
Drogh azh dathānā darrā bī,
Azh zawānā bī sharrēnā.

Rāsteñ, O Mīr mangēhānī!
Rāsteñ, O Chākur Nawāveñ!
Mañ brinjaneñ rish giptaghiyā,
Azh mā phawen sāhe giptān,
Azh wathī gudi miyārān,
Azh khēnaghiānī shaghānā.

10

Roshē Haddēh o Shāho biditha
Dīr logh-an ma dighār-eñ!

Gon athī sandeñ khamānē,
Jābahe phur azh thangā,
Thēgh nokh-saj barākh ath,
Khārch kātār jukhtaghiyā,

Gonl-ān bandān jathiyā
Pha dil-kāmā khutho-khisht.

20

Haddēh tīlhāna niyākhta,
Phopul o hīrān warāna,
Gwar janān chyār-kullaghēnā,
Gwar Chākur durreñ gwahārā,
Gwar Bānariā nēk-zanēnā
Thānkeñ amzānē nā nishta.

Haddēh phol mā dighārā
Haddēh dighārā du-mardeñ.

29

XIV.

NODHBANDAGH SHA'R.

Nodhbandagh zar-zuwāl gushī : imar wathī sifāt khardē
gāi gushī.

Kungurān, O Kungurān!
Kungur jāren brāhondaghān!
Gālē gazirān āvurtha
Aiv phara haisī sarā,
Choshā mañ gindān zāhirā,
Zulm phara bēdādhīhā.
—Drust dafā rish āvurtha,
Nāmard rish jahl khutha
Khond o khuriyān gwāh-khutha
Chungē avur gaukh phadha.
Mardā hawēn vās na khuth
Bēronagheñ mar gwar janān,
Chosheñ kī chūri kukkurē
Jant-l nasoā ma-sarā.
Nindith grēhī pha-gurā
Āhān kī khashī phar dafā.
—Go mā sakhlēñ mēṛaveñ,
Go mā bakhilēñ jhēṛaveñ,
Jhēṛant o hanchosh gushant,
Sutā karirā rēs-dēant;
' Māl na bi pha Nodhbandaghā.
Phul na-zāl ma mausimā,
Shazhmāho phureñ nokh sarā
Zāith niyārī khuraghā.'
Nī nādhān athant jāren badhān,
Zī pha shaghānā na khashān;
Agh mā phaso phosti khuthēn
Māl cho mughēmā mēlathēn?
Chō munkirā yak-jāh khuthēn?
Māl Muhammadē zir-ath,

10

20

30

Haft-saḍḥ hasht-saḍḥ goramā,
 Bag girdagheñ bēshon aṭḥant,
 Shartāñ na dāṭḥa hīzhbarē,
 Bhēḍī rangoī bāyāñ;
 Azh mā na zīṭḥa kātulāñ
 Bungāho grāneñ lashkarāñ;
 Dāṭḥa bi-nāmē Kādīrā
 Bī momīn o whānīndaghāñ,
 Barā asīleñ dārgurā.
 Sohva larisāñ warāñ,
 Biyāyānt ghāzī whazhdīlā
 Whazhdīl manī nām girānt.
 —Dāḍḥ na lēkhāñ chāḍḥarāñ,
 Khēs go khawāñ o jābahā,
 Mirsī mazaiñ-thapeñ lurā,
 Ēshānā ghāzīāñ barānt,
 Sārī kafochī sai-saḍḥī,
 Phar yak shafā osāraghā,
 Sohvi bī suwāliyāñ burṭḥa
 Domb gushokheñ lāngavāñ.
 Jawāneñ sari Rabbā lavāñ
 Shughrā hamē gāl khanāñ.
 Chosheñ suwālīc miyāṭḥ,
 Biyāṭḥ o ma loṭī amrīshā,
 Kī 'Baufā go hāṭḥīnē khashā.'
 Ē dādāñī chīc niyāñ!
 —Khaulē manāñ cho Omarā,
 Cho Omarā khaulē manāñ,
 Mañ bashkaghē band na bāñ,
 Band biaghē mardē niyāñ!
 Harchī kī khāl azh Kāḍḥīrā
 Saḍḥ ganj bē-aiv darā,
 Zīrāñ pha rāsteñ chambavā,
 Burāñ avo khārch sarā,
 Nī bahr khapāñ go hāḍḥīrā,
 Nēlāñ khanāñ pha phadḥā.

40

50

60

Gudā manī brāth bingaveñ
 Brāzākht o brath māngēnavāñ
 Kahr bant āptiyā girant
 Mirāt milk johaghā
 Nodhbandagh māl sarā.

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XV.

DILMALIKH SHA'R.

Shartān malūkheñ Dilmalikh
 Azh khēnagh o kivar āburtha
 Brathī payāfeñ mēravāñ
 Dimāñ Rindī dēravāñ,
 Rindē janē 'Nākho' khanant,
 Dāsā mā dastāñ dēant,
 Rēmā malūkheñ Dilmalikh
 Burī pha rēsheñ ḡaḡḡavāñ!
 Nī bilāñ manī phadh-mozhaghī,
 Thāseñ rikēf o doravī,
 Mā phisheñ sāvāsāñ zom girant.
 Manāñ kadro khumēthāñ nīyath;
 Mā dāthāñ pha sunyeñ phēshaghāñ
 Bhēdī rangoī bayāñ!

10

Rindā Hudhā Lāshār na khant.
 Musalmān Hindū na bī;
 Trag na zīrī kāfirī.

17

XVI.

Shāhzād Chākūr gushi.

Shē-phara Langāhāñ du-zahamēnāñ,
 Nāhar o Kuḡāñ sēr-tamāmēnāñ,
 Dar-khafant Dodāī phara zahmā.
 Thēgh azh savzeñ āmanā rastha
 Mañ malūki sar-khofaghāñ shipta.

Bakhmal o bulghār Harēviyā,
 Chhīl hazār Rindān wa' sarā gon-en!
 Khāi Humāū go sai-chyār lakhā,
 Chaparī zorākḥ-en avur rājān.
 Rosh dar-ākḥta, phauzh phēdhāgh bī, 10
 Urd Humāūnī bāz bē-ganjen
 Lākarī sāya sudhaven balān
 Ma dighārā jāgah niyath phādhā,
 Murgh ma balānī sarā nishtant,
 Hand niyath mardār o nariyānār.
 —Gwānkh khutha wa'-rodḥen damāmūān
 Chhīl hazār dāde-potraven mardān;
 Ma hiyālānī dīl na chandēnthā,
 Phuturen Rind pha dapaghān khākhtan.
 Ma Hudhā āmāne shumē bālādh 20
 Gwar jan o thango-droshamen bachān,
 Shart avur haisī choṭavā bīṭha.
 Thāgwar ākḥta go khāuli Turkān.
 Manchitha jang go tūfakī thirān,
 Pha saghārān saroen līlān,
 Der na bīṭha dan-damā dhakhē,
 Āf shīr bīṭha dan-damā nakhē,
 Mā nazar khuth go rakhtaghen chhamān!
 Urd azh chapeṇ phalawā phrushta,
 Phrushtaghan rad-gālū Mirāl hamē 30
 Chund azh Mīra-nēmaghā khēnthā,
 Zor khutha Dilli phuturen Turkān.
 Jug-jatha Māi Bānari Shaihak,
 G'hor-khutha Rindān pahlavānēnā,
 Phusht-khutha Dilli zahraneṇ Turkān,
 Zahm-jatha Rindo bāraghen borān;
 Phrushtaghan Dilli Turk harām-khoreṇ,
 Ma lajjavā ālkāfān Balochiyān.
 Hapt-hazār nar-shērī garākhēnthā
 Jahl jandarā malanā drushta. 40
 Sai-sadh Rinda phalawā khushta,

Allano jangāni julav-gīra,
 Allano gēdhī gwāth-sareh syāhā,
 Noh khushaintha go Nohak ākhta,
 Balash sultāni sarā Mirā.
 Bērathā¹ Dilli koṭ hazār-ganjeṅ
 Odhā hasht-pahri dēravē dāthai.

'Mār² karār bant o bor bi-sāhsār-ant
 Gosh-numā sāhsūri damā nokheṅ
 Som-īsh chī simān hukmān dīr bant. 50
 Maṅ dī go hazdah bingaveṅ bachhān
 Māndri bāzār warān bhangā,
 Līlēnān³ drikhēnān sarī suhvān
 Duzhmanī mardāni dil-phushtā.'

—Mard ki azh Sindhī phalawā⁴ khāyant,
 Chajuē Rāniyā payāfēnā,
 Phrushtaghen Uchhi nuh-thaleṅ bāhān,
 Nēm-shafi kahreṅ zārihān khilant!
 Pha wathī khauliyān buzurgēnā,
 Pha wathī lajjāni hudhābundān, 60
 Pha makho nilā phara dostān,⁵
 Vēravān gudī mahrwareṅ mor-ant!
 Syāh manān boeṅ lashkarān zīrant;
 Avr manī bāndhān amīriyān
 Nēsteno pharwāh garz azh khasā,
 Ān Amīr gīndī Chākura sāya! 65

XVII.

RIND-DODAI-JANG.

I.

Bijar Phēroshāh gushī: sarī Phuzheṅ Baloch gushī.

Gagar arhat bahant shafi phāsān
 Mān manī Bijārī bunīndiān,

¹ Or gīptāl.² Or Hor.³ Or Mēlaveṅ.⁴ Or nēmaghā.⁵ Or jannat-sabrān.

Nūn na nindān ki dēm-bazeñ halkai ;
 Mañ rawāñ odhā nangareñ Brāhim,
 Nangareñ Brāhim go Muhammadā
 Wārth sharāvā ma kadahēā zareñ
 Wār' sharāvā, dā' manī baharā
 Agh phara rāzieñ-dilē dāthaish ;
 Nahi tha Rind na bi, Dodāi manī brāth-en ;
 Khoh na bi, Hindustān rivāyat-en ; 10
 Sindh na bi, Phailāvagh manī jidh-en ;
 Chāchara soreñ āf manāñ dost-en,
 Māñ manī bachānī dafā whash-ant
 Dir-ant azh Turkānī hawāñ lat-āñ,
 Pha mawālīāñ Sindhrī jawān-en
 Āf bāz-en o bhang arzān-en
 Dār loghānī gwarā bāz-en ! 17

2.

Babar Sohrāb gushi : Dodāi gushi.

Hāzhava sar ! ki chē gon-dātha ?
 Ān mazen-thapeñ thēgh mām-āyāñ,
 Thir mañ ālaen-kashē gwāh-bant,
 Gondal mārē khaḍ-khanant jānā
 Dast Rindāno bāragheñ borāñ.
 Thī-phithī roshē drogh ma gardānē
 Go medhir o sardārāñ sakhiyēnā
 O kalātānī gardaneñ shāhān.
 Ē havar charī ranjaveñ mardī
 Ākhtaghā gēdhūā gidharāna 10
 Ākhtagho mēhmān manī thēghē
 Thēghavo Bijar jadha savzeñ.
 Zāñ ki jānbozh bāz-athan jānē !
 Phur niyath mañ roshānī kaṭor zareñ,
 Gwāh manī Jongō-en manāyānī,
 Pha chī rangī bālādī manī dithai !
 Drogh na bandith ki khār mardāneñ

Mēdhiri sālōkh droshameñ bachhi,
 Man wathī jangāni kalā gīre
 Girdagheñ bagāni phanāh mīr-eñ
 Rakhtagheñ chhamāni charāk-nīr-eñ
 Phāthani brāthāni sutum-zīr-eñ.
 Nīñ ishtom, ki āhīri bitha,
 Zyādhaheñ matān thēzhaghi shīthā,
 Hūr manī nighrān o pharēshānēñ
 Taṅgdilā roth go daz-gohārakhān;
 Māhaur go ambrāhān na gwārentha,
 Go wathī nākhoā khavihenā!

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38

3.

Jongo Ghulāmo gushī : Babarār phaso dāth gushī.

Ji zirā māhaur basthagheñ noḍhāñ
 Kauñsh pha thalānke barāñ burzā,
 Gon-dēāñ honiāñ risālatāñ:
 O manayāni Babareñ Sohrāv!
 Sindhā go shorī manāñ shastē,
 Gwāhiyā gālāñ azh mana phursē,
 Gwāh hamāñh-ant ki azh phadhā dārant,
 Mohri vāgāna na ginārant.
 Mañ phara chitā aiv khanāñ, Hānā?
 Dodāi yarangeñ bahāzur-āñ.
 Lāsh ki shāirāno salāhānant!
 E-kadar mālūm-ath manī hathā.
 Tho am-rikēsiyā go ambalāñ khākhtē,
 Yāzdaho yarang bahāzurāñ,
 Mañ dilā niyatō murād ēsh-ath
 'Sh-ē-phari g'hānoē bi-gardēnūñ!
 Tho gwar-ākhtō ki zith phadh-khisthē,
 Tharā dor-khuthā Rindi sudhavo balāñ
 Duzhmani chāmpola hawashēnā.
 Tho mayārē ma dambaghāñ zurtha
 Nangareñ Phēroz rana roshā,

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Tharā drap azh Shaihak lurā bīṭha,
 Mēhlav shēr-bhīm hudhābundē,
 Sar azh sēnsārān na phārēzthē,
 Azh daryāyāni lahar thēlānkān,
 Tharā dar-burtha Māchhiyān hariyēnā !
 Cho thav-ē mahlij ēr-khashēn warnā
 Bāzeñ gwar Bijarā varyāmēnā.
 Mañ hēl Bijar māhzabā sahiyān ;
 Nēn pha-guzār thārī-mādhaghān zīri, 30
 Nēn shahr-lokān, bahranī tāzī ;
 Whard bawarant bingaveñ hot-ant.
 Sambar o sīr manahā rāz-khant
 Shimbarā jānī sar-jamē khāyant,
 Āñ khavāhā kī mañ gurā shēf-ant,
 Phēshā thāī nākhoā gwarā dāṭhēn,
 Dāina azh hamā chītā khotaghē ēr-ēñ ! 37

4-

Hairo Mandos gushī : Dodāi gushī : Bijārār phasavā
 dāṭh, gushī.

Thēgho arjalā naptēnā,
 Mañ dostī lurā savzēnā,
 Dāi bi kaḍanā zivirēnā,
 Zar-zīreñ rahā āman dāi,
 Jukhtā bandī pha gahniyā,
 Goā go rahā phārēzī !
 Phaighām ākhtaghan Rindānī,
 Mēlav-chādhareñ mardānī,
 Rindān zahm-janeñ phādh-ākhta,
 Nāmē mar-khusheñ Bijareñ 10
 Vādi go Malik Sohrāvā !
 Bāndāthē Hudhā chosheñ khant,
 Phauzhe chīthagheñ jumbēnūn
 Zardeñ dīgar o bānghawāhe.
 Dāne darkhafūn sarācēñ

Rekhi dāmane dīr-pāden ;
 Ganji rohi phēdhāgh būn,
 Rind Dodavā mērenūn.
 Mat-gēghūn gēheñ warnāyān ;
 Nāthū mal bigipt Shāhzāda,
 Miskāni Walyā Chatāyā,
 Shambo shavgureñ Shorānā,
 Mādan Allānā gurdēnā.
 Ipti lashkaro grāneñ phauzh
 Āf-banavi mān-āyant,
 Hoshaghi chof-khanan' āptiyā.
 Mañ go bahirāni syāhā
 Dast-nēzagho Lakīyā
 Pholān o khushān Bijarā
 Phuzh sohavo sardārā !
 Bāshānti thufākhi hanchō bi
 Phadā' pha phadhā, mērenān,
 Jahdhi mēlavē gon-gēzhān,
 Dastā mañ gwarē phirēnān,
 Thēghā mañ sarā bhorēnān,
 Chonān ghut-khanān katārā
 Birothi dān birjakā rādhēnā,
 Rāsteñ dast manī honē bi !
 Bijar azh kulung-zēnā
 Wafsi ma phirē shāmi bi ;
 Ya-mar azh mano hindiyā
 Ziri jābahā Rindiyā.
 Sobhā pha thufākhe kañi !
 Ahdhān gwar janān dēr bandi,
 Sath nishtagheñ dīwānā,
 Mā Hairo Tāsoāni khushā,
 Phāgh biravē granch basthā
 Thūni Dodavē chandēnthā.

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5.

Bijar Phēroshāh gushi : sari Rind bādshāh gushi.

Nishtaghant sar ma Sindh hazār-ganjen ;
 Khīhavā Lāl Mandavo shāhī
 Azh sharābānī zyādhahen chārān,
 Kaif go mājūnā girākhenā,
 Go naren Rind bāraghen borān.
 Jēhalen chāri bi-shākārthan',
 Jēhaleñ chāri whazhdil khākhtan',
 Whazhdil khākhtan' azh hasadiyāñ,
 Gon saro phiri phrushtaghen tālāñ ;
 Chosh ma diwānē hawāl dāthaish :

10

' Chārihoñ sarhad mazār-bauren
 Basthagho nēshen lēravē pēden',
 Go sariñ āho āsineñ mēhāñ
 Jongalā māho mūghami gipta'

Shodh raptūñ mañ Sindh hazār-ganjen
 Phar wathi gwashtiyā khudha Hānā
 Hājhānā go bāraghen borāñ,
 Ghāzihānā go phaldahen malāñ.
 Dodāi zorākho bharjalā.

Bor Hairo Tāsoāniyā
 Sak-ath pha shāroāñ badhāniyā
 Nimcha Nāthoā jadha naptē
 Sar azha zong māhvala khenthai.
 Dar-burtha Māchhiāñ harīyenā
 Tēk go dīr-nyādhēñ Namurdiāñ.
 Mēravāñ sultānē amir nindant !
 Jām Samāil, kī azh māna phursē,
 Babarā dar-gēzha azh loghā ;
 Thī-phithi roshē drogh ma gardānē
 Go mēdhīr o sardārāñ sakhiyenā
 O kalātāñ gardaneñ shāhāñ.

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31

6.

Hājihān Ghāzihān gushī: Dodāi gushī.

Shāhī durangēn bangulān
 Bilē' zāifi wazwazān!
 Dard ma-sarā gēzha manān.
 Thāfi manī jān malighī
 Kuṭho kabirēn hangarī,
 Momī hal-bith o rishī
 Mañ narmagheñ phairāwanā!
 Phairī hawar bitha manān
 Jaureñ hasadi ākhtaghant
 Bozhī jahāzān ārthagant,
 Thānken thirān gīnāshtaghant.
 Har mar kī ākhta hasthaghā
 Azh shakaleñ gino srafā,
 Mēhā hamcho hum khuthā,
 'Zithēñ gwāzēne' zirā!
 Azh paṭṭanā ān dēm khafith;
 Khoshti phara jaēzaghā,
 Lahmeñ ghamāni khashaghā
 Munsir haḍā chundaghā.
 Bēlān, shawā yakhtiyārē khanith
 Mā ahdh go sarīnhā basthaghant
 Chālī sarīnh bēchāragheñ,
 Laḍī dighār nēkāmīlēñ
 Mēhān ma-nyāmē janān!
 Bijar na-dārī azh-phadhā
 Khāith phara mērēnaghā;
 Gistād phā-dēmā darkhafān,
 Zandēñ naryānā gwar janān!
 Bala-khashā mēhmān khanān
 Thēghā hamān hanḍē janān
 Thēgh bigipt zēn-khodhaghā,
 Zhil-bi ba chaukh o gandanā,

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Hākhā zīri pha-dafā
 Mattēn manī badēravā
 Pha Hairo zar-mushtēn lūrā.

35

7.

Bijar Phēroshāh gushī.

Charant jhur gard o ghubār
 Sindh gwaren bāhn davār
 Tandī tēkān dāthaghant
 Āso ladhī bungiptaghant
 Bungiptagho giptaish jīhān
 Pha thosaghā bahmanthaghan.
 Phairī gwashta Allanā
 Rīnd khavihēn wāzhahā
 'Bijar agha jawān khānē,
 Wāmā phara bēhī dīghār,
 Honā phara lāfsērīhā,
 Azh bāndanē rājā ma-zīr,
 Honī hudhābund zahraneñ
 Hot go travokhēn markhaveñ.
 Roshē ki sandāyān tharā
 Bē-hīdhagheñ hon sarā.
 Hairo mazañ-awāzagheñ
 Ya-mardaghi mattē nēñ
 Sadh-mardaghiyē manganā,
 Jath lawāshī duzhmanān
 Pha arjaleñ thēghī-rahā,
 Bi-māñ ki noshāñ giptaghāñ
 Brāthī jaghar burēn ghamā!'

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20

Hairo, rusūlo ummat-eñ
 Tahkik ziyāratē khanāñ,
 Mañ dī na 'shāñ druāh rawāñ
 Azh Hairo drīnī khanavā!
 Mēhr khath Muhammad Mustafā
 Sobh-phirā bashkī manāñ,

Hardo ravūn ma ān dunyā.	30
Hūrān gindūn jukhtaghā	
Hauḍh kauṁsarē joē sarā!	32

8.

Babar Sohrāb gushī: Dodāi gushī.

Bijar! aghar jawān khanē,
 O Hān! aghar jawān khanē,
 Biyā, o Malik Sohrāv bigind.
 Pha saī-pharān hāmi bi,
 Ān mozhaghi phādhān bichukh,
 Bilān tha hākhēn ban baroth,
 Rish bi-dighārē phadh-khanant,
 Hai bi! 'sh hamē dēhā baro!

8

XVIII.

DODA O BĀLĀCH.

1.

Gokhān nek-zanē Sammīc
 Bāuthān gwar Doda.
 Rāmanēn ghar warnāc
 Gokh-ish dithaghān Sammīc.
 Mirāl-potravān jumbēnthā
 Na-hakk phādhiā rumbēnthā
 Dhā ārthaghā goilē.
 Doda wapto whāv biṭhā,
 Māthā phādh-khutho simenā,
 'Nuh māh tharā lāf-khuthā,
 Sai-sālā tharā mishēnthā,
 Tho gokhān go khanē gōālī,
 Ān-kī cho wathī-en sāl-phādhi?
 Hai gokhān sar-jamī biyārē,
 Hai wathī choṭavā zyān-ārē!
 Wasiā mazen-shānēnā

10

'Ān-mar ki kha ⁿ an' bāu ^h hān	
Roshā na-rēshān' whāvā.'	
Doda nangareñ phā ^h dh-ākhta	
Surkhangī hamē 'uzar gipta:	20
'Bānukhi sarī sārthen āf	
Mēsheñ dumbagha mahēlav	
Liti ma jhāzi sarakhān,	
Dā ^h tha pha dili rāziyā	
Dān ma thiraghān lākhēnā,	
Āf ma pachhamī koḍiyān.	
Wakhtē pakar-eñ Dodārā	
Ma syālī shiddata shāroān;	
Ān rosh maroshi ākhta	
Jāhe gon-khafūn gokhān ^{rā} .	30
Jahl digumbadhān jārenā	
Syahāf thankhē guzān	
Garmāf gwarā phā ^h dhēnā,	
Doda nangareñ gon-khapta;	
Hālū jathā warnāyā	
Mā ^h thi sar-tamā bachhā.	
Doda ārthai Liṭiā	
Wath go 'Umarā Jāmēnā	
Surkhi sawakh-gāmēnā.	
Pahnādē jathā warnācēnā	40
Doda azhi phurang zēnā	
Khapta ma-phirā shāmayā	
Wath go 'Umarā Jāmēnā.	
Phā ^h dh go mozhaghān lalēnā	
Dast mundriyān jārenā.	45

2.

Bālāch Hasan gushi: Gorgēzheñ Baloch gushi: hon-gireñ Baloch gushi.

Syāh-khodh Bivaraghā bizir
Mondar khizān kham-akulat^h

Tifī azh aghlā sar-shutha !
 Khākhto hawān gokh jathant
 Phārat Dodāē charant
 Mir Hāmali rēkh sarā.
 Whāntkār khishtant zahrēnā
 Ān shuptaghā bauren mazār.
 Mārū o shawārā, o badhān
 Choshen badhānahe niyath 10
 Giēsh māli lēkhavē !
 Shawā dithē ki Doda zahren-ath
 Ān shuptaghiyā ākhtaghath
 Ma narmaghen jāgah niyath.
 Shā mal khash o khuptān jathen,
 Hon pha dafā gulgul khuthen.
 Dodā biyākhtēn pyādhaghā
 Go phādhi lālen mozhaghān.
 Doda thai khori khushagh.
 Tho khushta manāyānī Rāis, 20
 Chandrām, hoteh Kāwari,
 Jangānī sar-drañzen Rāis,
 Tho khushta, phādhi chindr na khuth.¹
 Dodā ! Thai mīri salēh,
 Thai sanj o salēh sultānfaren,
 Tēkān phulī bahr khuthant,
 Hol dabaviyān burthant.
 Mañ dēravān dast dast athant,
 Khādān pha-rashēf dithaghant,
 Anzi shī honā grēthaghant, 30
 Khosagh saro jigh khatik
 Ma wazwazānī mēnthaghant.
 Shawā ki hamē maḥ khushtaghant
 Zānān Baloch be-wāzhah-ān,
 Charān khāyān azh dārā,
 Borān gindān bukhtaghā.
 Mān-ravan¹ shēr khashtaghā,

¹ Some of these lines are repeated in the following poem, ll. 26-29.

Bachhān gindān shēngalā
 Whāvā ravant roshā sarā
 Dost na randith māfarān, 40
 Zhīng na khant khoḡagh sarā.
 Thafsi manī jān malighi,
 Kuṭh o kahireñ hangarī,
 Momī hal-bith o rishi
 Mañ narmagheñ phairāwanā.
 Nindān jhērān gon dilā,
 Dil cho jawāvo dā manā,
 ' Bālāch maxār, istēzagħ-eñ,
 Āñ zar ki Bivaragh zurthagħant
 Āñ phuleñ guḡh o khēs na bant; 50
 Baj o Horāsāni khawāh
 Bāz dādħane bashk na bant!
 Chūlak mani baḡēravē:
 Dodā zar-mushteñ lur-eñ
 Hoteñ Rāis shihan-eñ
 Mañ Bivaragh sāndī gardan-eñ! 56

3.

Bālāch gushi: Bivaraghār phasavē dāth gushi.

Khoh-ant Balochāni kilāt,
 Āñ bāñ azh bāñzgīrāñ gēh-ant,
 Burzeñ hashī hamsāyagh-ant,
 Ambrāh bē-rāheñ gar-ant,
 Āf bahokheñ chashma bant,
 Khoḡi phīsheñ khundal-ant,
 Nishtëjan kharkāvagh-ant,
 Bauf dighāri thahtthagħant.
 Bor main swētheñ chabav-ant,
 Main bachh gishēñē gondal-ant, 10
 Main zāmāth shileñ khanjar-ant,
 Main brāth thalāreñ ispar-ant,
 Main ārif mazeñ-thapeñ lur-ant.

Mākḥ o Nakhifo raptaghūn,
 Zī bēgahī ēr-khaptaghūn,
 Halkā mā ditha shā'irē
 Sha'r-gwashtano kīmāngarē.
 Mā majlisē gwandē khutha
 Sha'r shā'irā nokhē jathā,
 Bīvaragh shaghānē gon-khutha. 20
 Bīvaragh! Thāi aghl ma-sar-eñ,
 Jistagh Balochi cho nēñ,
 Hapteñ manī hon gwar-eñ,
 Shāi bingaveñ brāth takar-eñ;
 Summēñ, Dodā, gwar thav-eñ
 Chandrām, hoteñ Kāwari,
 Totā, miskānī Murīd,
 Jangānī sar-drañzen Kās.
 Tho khushta, phadhī chindr na khuth?¹
 Jangē na dāthom tholaghi, 30
 Shēri bhorēnthom badhi.
 Na borē gon-eñ dah-sadhī,
 Na lashkarē grān o bazi.
 Man phar wathī haisī sarā,
 Har-shaf, cho Bashāmi dradhāñ
 Bandāñ khāyāñ pha miraghā,
 Thāi warnā ma kullāñ waptaghant,
 Go durreñ gulāñ whāv bithaghant,
 Bor hazāri basthaghant,
 Shēr manahā ahēraghant. 40
 Bīvaragh! gālāñ na zāntkārē gushē,
 Ma mēravāñ hamchosh 'shē,
 Kī 'Bālāch maut azh Kādhir-eñ
 'Nimon roshē azh man-eñ.'
 Bīvaragh! chosh kī thavē bāñzigarēñ
 Chandi Nakhifo lurā
 Khushta pha zoreñ Kādhirā
 Wārtha pha thēghānī rahā? 45

¹ See above, XVIII. 4, 21-23.

XIX.

RĒHĀN SĀLO SHA'R.

Zī khākhtān pha mādanē rāhē
 Ān shikārānī hoshēnthagheñ syāhī,
 Syāh trufāno mañ nigoshāna
 Raptaghūn kūriyā shamoshāna.
 Nīn kī ma dīreñ ulkahē khākhtān
 Trētthāun miskānī Sahāk syādeñ,
 Ma palatī go bochanā bastha
 Jām Sahākā gon rētagh pānda
 Mā dīl-dard go pōpalē proshta
 Shihana gorkha-ē sareñ charītha,
 Ma hair-hawāl dātho hair-hawāl gipta.
 Hāl mār phēshī Jām Sahāk bītha
 Gwashtaī 'Thaī halk madēriēñ bunīndānē
 Khapta go khārieñ Sālo lāleñ.'
 Dard ma laughāreñ sarā khaptaī,
 Mañ duā khuth ba sokhtagheñ zirda
 Thau niyāyathē Jām Sahāk syādeñ,
 Thau niyāyathē mā ma trētathom,
 Azh thau gwar hirtheñ hāl ma girathom;
 Mañ goram syāheñ gokh kaulēñ
 Mēgar suhr-gosheñ gurānī shāhai,
 Kārch kātār, mañ thēgh khurāsānī,
 Syāh gon mochi-dokhtagheñ sanjā,
 Bandagh mañ āzād khuthūn chulhe,
 Hīng azh grāneñ dorokhān dar-shodh.
 Syāh gon chābukān talor dātha
 Nīn kī gwar kullānī gwarā khākhtān
 Akhta go loghānī phadhā nishtān.
 Dēr na bītha kī hoe! hoe! rustha,
 Hīngē pha loghānī phadhā khashta-ish
 Syāho morbandeñ chotav zhingēñ,
 Has azh kunjī gardanā khashta-ish.

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Gosh-bunāni phārēstagheñ gird-durr,
 Thangaveñ nath azh shēfogheñ phonzā,
 Azh piyāfeñ murdānaghā mundri;
 Go bochanē koroweñ rawāñ biṭṭha,
 Grēāna māth, grēāna wasi,
 Grēāna brāth, grēāna kauṭi.
 Mā di chon bashāmī jhurāñ gwartha
 Mañ barothāñ brinjanen rishā.
 Dāhin, o warnāyāñ gishēniyāñ,
 O mughēmani bīrsareñ bachhāñ,
 Daz-rasā bālādhā ma ranjēñ;
 E duniyāi mā raptaghā dīṭha
 Phairi go bē-r-bānukha rapta.

40

45

XX.

BIVARAGH O GRANAZ

Bivaragh Bahār gushī: sari Rind gushī: wathī aski
 sha'r gushī: Bādshāhzādi khārith gushī.

Kandahār bāgh-eñ yamarā gāhē
 Bādshāhāni hand jāgahē.
 Julgavi golāñ khākhātāñ pha rūhe
 Tākhcha phēdhāgh bi amul māhē,
 Main ājizeñ rūhā ishta ya dānhē
 Pārsi lafzā gwānjitha Lālā,
 'Biya shitāviyā go hamē bālā,
 Go saḡhārā o sacheñ dhālā.'

Raptaghāñ lūlā Hudhāiyā
 Go wathī malā Bādshāhiyā;
 Dāṭha ma yāsin karā sakeñ
 Zori yāsin Rabb isrārā.
 Raptaghāñ muhtājeñ dilo thārā
 Sik wa dost thangaveñ hārā;
 Mal mā māri bunā bastha,
 Mā chapāna pha āsinen mēhāñ.
 Ākhtagho mahal bānukho dīṭha

10

Whazh-diliā ma thangaveñ khaṭā,
 Havshav o havrosh go mīr-janā nishtan.
 Gwashtaghā lodokhā janāniyā
 Suñh o sartāja amsarāniyā,

20

‘Bivaragh! vaḍērā manāyānī
 Go mā manī shāhe dostī-eñ sakeñ :
 Gind, nawāñ dāhā gir innāngāhā
 Mārā har-dunāñ nēlith zindagho durāhā
 Agh tharā mardē bēdaghe mān-eñ
 Mārā wathī dēhē dar-baragh jawān-eñ.’

Mañ wathī dost gwashtanāñ zānthā,
 Ishtai māl go thangaveñ khaṭā.
 Nin ki mā māri bunā khākhṭāñ
 Mal azh māriyā bunā bokṭā,
 Dost ma syāh munḍhavā nyāstha.
 Dēm avo Bolānā phadhā dātha
 Khākhṭāñ ma Sēvi garheñ koṭā.
 Gwashtagha lodokhā janāniyā,

30

‘Bivaragh! vaḍērā manāyānī
 Thau manāñ gwasht “manī dīrsareñ fauj ant.”
 Thāmāñ thai Rind bahranī tāzī?
 Thāmāñ thai mīri majlisi warnā?’

Mā jawāv chārēnthā wathī dostē,

40

‘Chhil hazār Mīreñ Chākura fauj ant
 Si hazār Gwaharāmē lureñ-thēgh ant.’

Gwashtagha Grānāzā janāniyā,

‘Khai-eñ thai dost, khai-eñ thai doīman?’

Mā jawāv chārēnthā wathī dostē,

‘Chākur mañ dost, Gwaharām mañ doīman.’

Gwashtaghā Grānāzā janāniyā,

‘Bārawūñ gwar Gwaharām lureñ-thēghā

Chākur wathī ārām na khañth loḡhā’

Khākhṭūñ gwar Gwaharām lureñ-thēghā

50

‘Gwaharām! vaḍērā manāyānī!

Khay na khaptaūñ dañ thau dāni,

Goneñ āwārē bādshāhāñ.

Agh manān dārē, man gwar thau nindān;
 Agh na dārē, man thū-phirē gindān.
 Trād khutha Gwaharām luren-thēghā,
 'Biyā, durshād ākhtaē! Mir Balochānī,
 Go wathī dostā khair o amānī'
 Wath kharo biṭho hand mār dāthai
 Wānd khuthai mīrī chhajav mahalē. 60
 Dāthaghā khat nyādh palangānī,
 Zareh khodī tālān suhrānī,
 Azh-gurē khākhtān tāl pulānī,
 Azh-gurē khākhtān sīh kavāvānī,
 Azh-gurē khākhtān dung sharāvānī,
 Nēn mān wārtha nēn mān dostā;
 Gēshtar bhitānī bunā rēkhtān,
 Khamtir ma tālānī thāha khishtān.
 Gwashtaghā Grānāzā janāniyā,
 'Bivaragh, shawā Lāshār-ē, ē hawar chon-ē?' 70
 Chitr nindē dī ghusavē gon ēn?
 Mā jāwāv chārēntha wathī dostē,
 'Mañ na warān kī nimak jawān nēn,
 Hawān nimaka roshēā harāmchor būn.'
 Gwānjithom bakhalē azh ān shahrā,
 Mīnminē ākhta mañ hamān pahrā:
 'Thau warē, chīc phar thau biyārān.'
 'Biyār khāi būn kī mān-ē noshān,
 Biyār hamān jarān kī mān-ē poshān.'
 Hapt hazhd rosh nyāstaghān darzi 80
 Hapt-sadh zarē biṭhaghān karzi.
 Trān-khutha Gwaharām luren-thēghā,
 Kāshide shastāthai hamān gēghā,
 'Chākūrā mālūm khān waliyēnā
 Sardār nēn kī lēv-ē, nēn kī chhorāvī khār-ē,
 Bivaraghā lētēntha mazerē bārē,
 Badshāhānī gon-ēn āwārē.'
 Urd azh Bolān dafā gwasthant
 Jāh na-ēn tambūān amiriyān.

Āsiṭha rosh go thangaven burjān, 90
 Sar-khutha Mireñ Chākura urdāñ.
 Trān-khutha Mireñ Chākur Gwaharām,
 Khashtaghant Rind bairanī tāzi.
 'Barawēdh, hamē urd sargirā, tharē.'
 Bivaraghā gwashta 'Mā wathān chāri.
 'Sai-shaf o sai-roshā khabardāri.'
 Raptaghān hilā Hudhāiyā
 Go wathī malā bādshāhiyā;
 Akhta go urdē sargirūn gipta,
 Mal mā urd-phalawā bastha, 100
 Dātha mā yāsin karā sakeñ.
 Zorī yāsin Rabb isrārā,
 Raptaghān mā go jauñhari thēghā,
 Akhta go tambū kinār githum.
 Dithaghathān Jāgo Khān bi Turkēghā—
 Ma wathī miyān jauñhareñ hindi
 Chonān ma bē-chindra chaghal dātha
 Gwastha cho grandokhān samīnēghān.
 Sāh-burtha Shāhā main rāh churiyā.
 Burithūñ tambū tanāñ sakeñ, 110
 Sar wathī miri khofaghān gwazēnth,
 Ākhta go urd bādshāh dithom,
 Turk khatānī sarā whāv-en.
 Gipto mā dastā Turk hāghā khant:
 'Main hamān Bivaragh-āñ kalāmānī,
 Azh mā gwar kāre biṭha shaitānī.
 Bashkagh mirāteñ bādshāhānī,
 Agh na bashkē kār thai dastā-en,
 Āñ-en thai thēgh, ēsh-en main gardon.'
 Gwānjithant jawaiā mar phara trānā, 120
 Dañ-damē gwandē trān o trān biṭhant.
 Bashkithai tāziē grandokheñ
 Main jān go paṭāñ suhr kḥanainthaē,
 Phaṭithant tambū tanañ sakeñ,
 Urd pha Bolān phadhā garthant.

Khākhtān dau Sēvī garheñ kotā,	
Hāl mañ Rindī mēravē dāthā,	
Neñ manāñ mardē thoravē bitha,	
Neñ Rind pha grāneñ phihane dāthant,	
Neñ Lāshār pha jangā na mīrēthant,	130
Whazhdilā nindāñ gon wathī yārā	
Mañ lēv go dost thangaveñ hārā.	132

XXI.

FRAGMENTS OF BALLADS

1. a.

Kird, Gabol, Gādahi,	
Kāhān Tālbur, Marī,	
Buzdār no haq-kharē,	
Drustāñ ghulām ath Chakurī.	
Mai Bhānari bashkāthaghant,	
Sar-shodh roshā dāthaghant,	
Māi Bhānariā bashkāthaghant.	7

1. b.

Kird, Gabol, Gādahi, Pachālo,	
Tālbur, bēwākeñ Marī,	
Drust ghulām-ath Chākurī.	
Bhānari bashkāthaghā	
Dāth na zurth Hudhāiyā.	6

2.

Zi ki chi Mēdhāni thar khākhtē,	
Sukhta-lingī o bauhar-jathiyā,	
Sar gwara Mireñ Sālinhā bitha.	
Phusagho azizē nighāñ dāshtē,	
Dāthai dābāni Madho lālēñ.	
Daur Madhoā go Dodavā ditha,	
Pha jana sāngā mar Baloch bitha.	
Jat-Jaghdāl mard bē-khasē,	

Ma Arandā khoh bunā wasē,
Kismatā sardār bithaghē lasē. 10

3.

Balochāni ākhtaghant wākyā phadhā
Gwashta māiyān 'Maīn hudhabund gon-khaptaghant'
Jāro, Rēhān o Hasan sāni bithaghant,
Bor-izh ma lajjāni katār dāthaghant,
Pyādthaghān phādhān takht Shorān ākhtaghant. 5

4.

Dombki Domb kasthareñ brāthēñ,
Domb charah-eñ, Dombki chhāth-eñ;
Dombki rid shithagheñ phuzh-eñ.
Shāhī manī hapt-phusht zaghāth-war-eñ,
Kird manī bēlāni balā-zir-eñ,
Shēr manī zhāngokheñ khar chukh-eñ! 6

XXII.

MURĪD O HĀNĪ.

Rindē kachahriē khutha
Mir Chākūrā kull bunā,
Gwashta Mireñ Chākūrā
'Doshī girokh choñ-barāñ?'
Khasā gawāhī na dāthā.¹
'Sardār, neñ kī jhur-eñ neñ jhamar-eñ,
Bād azh jhurāñ thāmā girokh
Zaghareñ zamistāni shafē?'
Gālē Murīd dēwānagheñ
'Sardār hamārā mā khat, 10
Mañ kī tharā rast gushān.
Agha jān mard khusht² na bith,
Rāsteñ nishānā rāst dēāñ.

¹ Or Khasā na dāthā shāhidī.

² Or khushī na bē.

Doshī girokhān saī-barān.
Saimī barā shēnkeñ jathā,
Dañ dubarān shamāl khuthā.¹

Gālē Amīreñ Chākurā,
'Bhalo! Mubārak phusaghā,
Go nā-rawāeñ kissavā,
Go Chākur māheñ jānā.'
[² Hēkāre zith rawān
Dirbāne mulkē khafān,]¹

20

Khashī Mubārak litira
Jatho Muridā sarā;
Gwashtai, 'Bil o-Murid
Badh-khārī o badh-failehā
Go Chākur māheñ jānā.
Chākur badheñ mardē niyān,
Gwānkhā hazār Rind charith
'Poshida go zandēñ naryān.'

Gālē Murid dēwānagheñ,
'O sharreñ bāwā manī!
Āñ Chākur-eñ mañ Shaikh-āñ,
Mañ di badheñ mardē niyāñ,
Āñ go hazārāñ charith,
Mañ go wathī hamzādaghāñ.
Sharreñ na dithai dost manī²
Māñ ludokheñ parī,
Kilēñ sarā bareñ kullā
Shahr janikh wa dēravā,
Hāñ go bēdosheñ gudhāñ.
Ē di manāñ, ki phē-wath-āñ
Ma charaghāñ gār khuthāñ,
Mañ dañ kurāñ dañ wathāñ,
Ma nēl o zinzirāñ niyāñ.³
Ma daz-kilāteñ āsīn-āñ.

30

40

¹ These two lines placed here, as given in Leech's version, belong to a later speech of Murīd's, and I have inserted them after l. 55.

² Or Jawān-eñ na dithai sauari.

³ Or mañ nēlo gatiyāñ niyāñ.

Lohār pha bāsā phadeān,
 Go dakhanē gwāth-dafān,
 Phacho manē dewānaghān.
 Pha mā miyārē thāvdān,
 Mullā go bāzeñ khāghadhān ;
 Mālā mañ haufā nēñ. 60
 Mullā munshie na bāñ,
 Mākḥ namāzā na parbāñ,
 Dast basthagh o sirē bukhtaghā !
 Guḍ azh Muvārik litirā ¹
 Kaul-eñ kī tharāshāñ choṭavā.
 Hēkāiē zīth rawāñ,
 Dīrbāne mulkē khafāñ,
 Mīrī salēhāñ ēr-khanāñ,
 Jān karākohen gūdhāñ.
 Ēshān deāñ Mīr Mandavā 60
 Hāñī sultānē phīdhā ;
 Hāñī sām̐bhi khēghadheñ
 Azh nodh-nambī o jhurāñ.
 Pharkālāv pha Aliyā,
 Dast-khamāñ pha Īsiyā,
 Borāñ khilāñ basthaghā
 Kull lāfā āhēzaghā,
 Bilāñ pha Mīreñ Chākūrā,
 Mā choṭo harshē wath-athāñ,
 Mākḥ malang wa gadā, 70
 Mañ go hamē mardāñ rawāñ
 Khīndareñ brahondaghāñ.
 Tahkik ayo hajjā rawāñ
 Hajj darā ziārat khanāñ,
 Si sal hamēñ go gār-khanāñ,
 Si sāl sālī khotaghāñ,
 Roshī kī wāzgardē khanāñ
 Khāyāñ ma Rīndī bolakē.¹

¹ Or Guḍ azh Amīr muthaghā.

Rindān nishānē aditha

Mir Chakur kull bunā.

80

'Nā, bilān faqīr thīrān janant.'

Mañ chikitha dār sir khutha.

Rindān hamēdhā khēs¹ khutha,

Zānān Murideñ phul-gudhēn,

Lohēn khamān whāzhah-eñ

'Biyārē Muridā jighā!'

Lohēn khamān ārtha-ish,

Sar chukitho chhamān khuthai,

Ēr-jigh dho-jigh khutha,

Yakhē nishānār jathā,

90

Duhmī mañ thir biṛavā.

Rindān hamēdhā zānthaghā

Jāhē Murid phul-gudhēn

Lohēn khamān whāzhah-eñ.

Gudā Hānī miskāni² Murid

Mañ kotaviyā dhakitha.

Masteñ Murid cho leravā

Chakhē janē Hāniyā³

Narmaghen do rakhān-i.

Gālē Murid dēwānaghen,

100

'Hānī, dānkho kī phakar thai manān

Mihr niyārth khohēn dilā,

Dostār Mireñ Chākurā.

Nin dārmān janokhēn rikhtaghān

Nin mā thai gēghā niyān.

Azh sangatā khard mā khān,

Azh diḍhaghān khor mā khān.'

Nin kī Muridā phusht khutha

Rindeñ janān wiswās khutha

Hānī 'shī mā amsarān,

110

¹ For the Ar. qays or qiyās.

² Leech gives Markhānē Murid, which he translates 'noble Murid.'

³ Leech has *Amala*, but as he translates *Hānī*, the reading given in the text is evidently intended.

' Ma shēfān sarīyā mañ-gwarā
Gist gām pha-dīmā rawān,
Bāshā, Muridā bēṛ-dēān
'Sh-e khīndareñ brahondaghā
Nīñ kī dalēkhīm khanān
Dast-nishānī ēṛ-girān.'
Hānī gwāñkhā pha-phādhā
Ēsh-en Muridā jawāv,
' Chākūr amīrī bāndā,
Loghā thaiyā ās khafā,
Borā thaiyā duz barā!
Manī dast nishānī gār bī,
Manī dīl azh gunāhān bār bī.

120

123

PART II.

LATER WAR BALLADS AND OTHER TRIBAL
POEMS.

XXIII.

MITHĀ SĪR.

Bālāchānī māi gushī : māi Hānī Mirdost gushī : māi
Rānī Sālār gushī : Mithā nēkheñ du'ā khat, gushī.

Hudhāi dāthagheñ dādho kabūl-ān
Hudhā dādhan deā dar mandagānā,
Hudhā bachhān deā muhtāj-dilānā,
Khūzān dost hameñ shāhzādaghānā,
Sawakkeñ bor hamoñ, nēkh o badhārā
Illāhi ki phidhāe bachhān mazan khān
Mazan khān Miṭānā Sultānfarēnā
Jathai 'ilm Qurānā mālūmiyā

Hamān shērīn-zawānā 'ālamīyā

Phadhehān birr bori thāshaghī bā'

10

Bi-thāshī markhavān shēr-gumbazēnā,
Rēfi khargazān phārēwarēnā,
Miṭan janē phādhdhā māñ āñ tāseñ rakēfā
Janē phādhdhā, hindīyā ba-bandē,
Janē chāpā mazañ sobheñ Danyāni
Janē chāpā māñ sirā Miṭanēghā
Lahadhdhē rētāveñ phashk sarīyā,
Lahadhdhē thangaveñ durr katikān.
Miṭan phidhdh sāh lahadhdhē jukhtē damāmā
Lahadhdhē phidhdh sāh deñ go ināmā,

Phidh sâh deâi bor go laghāmā,
 Phidh sâh deâi dast-khawānā.
 Maroshi hajj no-bāndād̄h roshen,
 Maroshi jhur khutha nodhān Hudhāēghā,
 Gwāritho Horāsān samīnā.
 Jathī murvād̄hir trapān bi-rēshē
 Bi-mēnē, Miṭanē soni salēhān
 Hazāri tūpakā nām gipthaghēnā,
 Harēvi isparā phul basthaghēnā,
 Thai barāk̄hen khanavā serān manēnā, 30
 Thai katār kārch nughraēnā,
 Bihān sēlhavā āv-rēshamēnā,
 Sar-birrā o phusht pānbanīā.
 Biyāā Miṭan go pākeñ nimāshān
 Miyāyathant thai jauren hasaddi,
 Hawān kī azh thai dardān gannok̄h-ant,
 Manī hān-zādaghā sir-tawārā.
 Ba-drimbant Mīr pha rod̄hen damāmo,
 Ba-drimbant drimbaghen whashen hamo wak̄ht.
 Miṭan musallim bī tharā sāhīvi tak̄ht 40
 Rasūl chambaveñ Sultān buland bak̄ht.
 Biyārē Miṭanē bēlān dilēghān
 Biyārēth-i naukārān zar gipthaghēnā,
 Biyārēth langavān nūr mahzavēnā,
 Ba-zirant tēl-mētānī kathorān,
 Barant-i brāth avo joē bahok̄hen,
 Bi-shod̄hant-i choṭavā sad̄h āsurēnā,
 Biyārthī hēmahā dav-gipthaghēnā
 Hamān khaṭā kull goraghēnā
 Hamān khaṭa kī pha miskān navishta, 50
 Chyārēn-phād̄h sir-khand-dār ant,
 Hamān baufā pha moṭi-jarēnā,
 Hamān khaṭ bunā thālē juluski
 Hamān thāl bunā hānē sharāvān.
 Sharāvān tīng dē o miskān thālī dē,
 Jinikhē kī rasēntha daz-gohārān,

Sari lohen go path kinārān	
Gwarē phuren go bādām hārān.	
Nasihatē gushān bēr-janārā	
Mani hānzādaghē qadrā bi-zānē,	60
Sarā go thangaven holā bi-tolē	
Gwārā go pēch zar-kārē khawāhān.	
Maroshi whazhdilen nokh-gulen māth	
Damē mañ goraghen kull na nindī,	
Wathī zāmāth gindī phul-gudhīyā,	
Wathī māhen jinikhā mañ dariyā.	
Mani hānzādaghē sir-ṭawārā	
Sarinā ē rishant khohā phasoī,	
Harēvi chhabavo phādhān sawāsant.	
Hamān Ghaṭith Tiri gwārī	70
Karabo lur go mēnhārān khārī,	
Be vaḍhā bāz bā bārah hazārī.	
Tumunā sabal-eñ drustēn Mazārī	
Hisēvān lēkhaven lakh kuhārī.	
Ilāhi mañ gwāshtaghen gālān Kabūl khān'.	76

XXIV.

MAZARI BRAHOI JANG.

Yād khanān Pīr nau-bahārū	
Hardamē malik sachārā,	
Shāhā mardān kirdagārā	
Phanch-tan pāk chyār yārā!	
Phakhar shēr-potravārā	
Be-murīd Rustumārā,	
Sārangī dāwagarārā	
Jumli shēr-potravārā	
Sāh Bahrām nar-mazārā	
Rāj nishta bā karārā.	10
G'horavē zurtha Mazārā	
Kādū gulāthē zawārā,	

Sanj khuthant tāzi bishārā
 Rāhzanī nām-ṭawārā,
 Roth Kachhī dighārā,
 Zurthai bagē bē-shumārā
 Ārtha shāhārā bā karārā
 Bahr khutha thir-dārā.
 Gul Muhammad Brahoī sawārā
 Ākhta sathē gwar Mazārā, 20
 'Dai manī bag-katārā'!
 Gwashta Drēhan dāwedārā,
 'Phok dai sārī jamārā
 Gosh, Gul Muhammad, ph'e ṭawārā
 Chandehān honi bishārā,
 Bhorēntho wārtha Mazārā!'
 Gwashta Gul Muhammad sachārī,
 'Gozh-dai, Bahrām Mazārī!
 Hai barān bagē guzārī
 Hai sarē barant Mazārī!' 30
 Jat bagā dai salāmā
 Dāh jathā shēr-kēsāvā
 Dēravi Khān Nawāvā
 Manavān phalk gharīyā;
 Dhol wāj shādhiyā,
 Mīr charitha wa' sariyā,
 Go tuman brādharīyā
 Zor Sultān Arafīyā.
 'Bag nēlān go badhiyā
 Dar-shafē shēr-pharāgānī.' 40
 Ma-sarā Hot Hamalānī
 Sahāvē Mīr mansabānī
 Basth hathyār kimatānī,
 Zēn girth shīhanānī;
 Nāzukheñ bor nārahānī,
 Sanj thāsān doravānī,
 Bitha nāl-gwānkh o kahānī;
 Vangā dil pha jānī

Zēn girth pahlavānī.
 Lēkhavā saī-gīst Mazārā 50
 Zurthavēn tāzi tārā
 Mīr ma-sarā sobh-khārā.
 Jatro khaura davārā
 Ārtho gon-dātha Mazārā;
 Nashk bī shēr-potravānī.
 Bijar o Khān wadhvānī
 Shēr shīhī bahāzurānī;
 Hājī-hān sūnī sadhānī
 Mohari bīth sūrihānī
 Jang mashkul durr-gēhānī; 60
 Jīwan bor dādhvānī
 Kādū wadānē badhānī
 Zahm-en masten Durrānī.
 Bingavā gwashta zawānī,
 'G'horo phēshī mēdānē
 Go Zafar Khān Jaliānī
 Hākīm Kin dēhānī
 Saṅgatī shēr-potravānī,
 Syāl o Path Maghassī,
 Gon-ath-i zahmā himmatī; 70
 Chāndēhā Gulzār rāzī
 Zahm wakhtī lēkho-bāzī.
 Saī-gīst jang-en Mazārī
 Do-sadhī Brahoī Jamālī;
 Wathī zahmā hawālī
 Tradā napta bukhta lādī,
 Dhāl dāshta būt-khādī.
 Hazhdaho Phandarānī
 Mīr Brahoī ulkahānī
 Nām nazānān gaṇānī. 80
 Garthai Shēri turānā
 Hakal hāghān dēānā;
 Nām Durr-jihānā girānā.
 Ishtai nashkē mañ jihānā.

Bith samho go tumānā
 Math bith go Faujaliyā,
 Droh-khutha thēghā thalyā,
 Lut bī yakhē ghariyā.
 Hājhān dāwāgariyā
 Go mīrokhā Baṣhkaliyā 90
 Husain Khān mardī raliyā.
 Jang mānjo bith Sardār,
 Sūrihān Gulshēr Dildār.
 Jān Muhammad, Jiwan Khānā,
 Gulmakh, Tājū Jamālī
 Azh-phadhā gwānkh siyālī;
 Dāime khandali Jamālī!
 Khushta Gul Muhammad gīst o chyārā.
 Dā' fatehā kirdagārā,
 Mishkā dā' sārī jamārā! 100
 Diwān! biyāre kalamavā.

XXV.

TIBBĪ LUND JAṂG.

Dharat-pālē Bādshāheñ
 Har-chyāreñ chundrāñ nighāh-eñ;
 Rāst gushagh mārā riwā-eñ,
 Drogh pha imānā khatā-eñ.
 Lund, Gorisha, Lagāeñ,
 Milk mitāl judāeñ,
 Daulat māl siwā-eñ.
 Shirr shūmat ghazāeñ,
 Sak-sareñ bor kī hawāeñ,
 Kaḍh khorārā nighāh-eñ 10
 Roshē āhirā wāzhā phanāh-eñ.
 Rast gushagh mārā riwā-eñ,
 Drogh pha imānā khatā-eñ,
 Zahm janagh dastā siwā-eñ.

Sobh sitha dastē Hudhā-en
 Sālē bakhtē ki jāh-en.
 Lashkarān ki Tibbī band-en
 Laj bāutānī hand-en;
 Chākuri pērā o rand-en,
 Mañ bunyādā Phuzha Rinden, 20
 Cho daryāen phohal-band-en.
 Lund Khosa awārā
 Lashkarānī muzh-dawārā,
 G'horō jaldēn zawārā,
 Harro pha jangā taiyārā,
 Chonān dahkēntha Mazārā,
 'Khas na tharē ph'ān damārā
 Pha Arandē mālguzārā.
 Guḍā somāē chariyā,
 Burzathī surgo maniyā— 30
 Tāk na khapti Chāchariyā.
 Sūriheñ Jalav-zāiyā
 Fathehān wa' sariyā
 Laditha rāj-dhaniyā
 Nishtai gwar pha gwariyā
 Jang jhoreñ mashariyā.
 Pha-wathān maslat trān-athā,
 Chotiyā Mahmūd Hān-athā,
 Las Leghāra tumān-athā.
 Havt tuman jangī bahāna 40
 Mañ dafā rishañ drishāna,
 'Gindūn mā Tibbī mazārā!
 Lashkarān rastha dighārā
 Hāsīl Gāman sachārā,
 Bashkū go masteñ Mazārā,
 Saīd Hān go trundeñ Kunārā.
 Muḥammad Rind awārā
 Mirzā go nām-ṭawārā,
 'Dār-khafē dānē dighārā
 'Sh-e-pharā ḡhālā-e-ḡhālūn 50

Omari khaulē phālūn
 Hai sarā maḍi gālūn
 Hai duzḥmanār drangī drāhūn.
 Wadh Lashkarān manī salāhā
 Dīr Kachhī Rindān nighāhā
 Bagavo jug jāh-jāhā.
 Gwashta Hoteñ Lashkarānā
 Hamcho shīrī vahāna,
 ‘Muhammad, dār wathī shaghren zawānā;
 Mākh nelūn sangatiyā, 60
 Dār-sarān wasā wathiyā.
 Much khanān kull tumānā,
 Khoh dī bāghen Hindustānā,
 Khanagh wathī jāngā samānā,
 Khaul mārā ētawārā.’
 Azh kilātā dar-sh’āna
 Ākhtaghan hāri malāna,
 Bor malandriyān janāna,
 Go laghām lēv-khanāna,
 Lund pharē zahmā ṭulāna 70
 Tupakā, sāngī, khamānā.
 Thīmuri khākhtān radhāna,
 Gorisha, masteñ Leghāri;
 Basthaghant bor hazāri,
 Sanj saughātān sunāri,
 Shiḥan, Lakhī, Bahri,
 Harchi kaṭathī āndhāri.
 Pyādhaghlyā sar rishāna
 Go wathī Sardār Hānā
 Ghulam Muhammad shērī jushāna, 80
 Rahim Hān en jawāna.
 Zurthaghan zahim māiñ dīwāna,
 Kāntagho guthān janāna,
 Somā nashkān dēāna.
 ‘Shā sābīta dārē’ Imāna.
 Thumē du biē dharatī,

Lashkarān phēdh na gardi
 Hathyār athi sat-bhaṭṭi
 Ya sakhūnē lak paṭṭi.
 Ākhtagho bithaghān muhmēl; 90
 Shā'bāth-en thēgh Gajmēr!
 Ma-sarā bī phīl narshēr,
 Sāngī bukkīyān janāna
 Hañcho dingeñ pahlwāna,
 Math pholi ma tawānā,
 Cho wath-ēn-i Lashkarānā.
 Bitha bāzār isparāni,
 Tak-tola khanāwāni,
 Vānij-vāpāra sarāni,
 Druh gishēni bahādhurāni. 100
 Uchāl-ubhār lār ath,
 Khanāwāni mār-mār ath.
 Hardo dēmā jang lār-ath,
 Bachh birāzākht mañ guzār-ath.
 Lund Gorīsha malandari
 Mān-ākhtathan āf bandi,
 Bitha jangi bādshāhi,
 Math khaptān jukht-tāhi.
 Zahm jathaghā Chāchariyā,
 Jistkāniyā phaliyā. 110
 Shāhithān Dādur athiyā
 Dilshād savzeñ Bajuriyā
 Zahm wakhtā bohariyā,
 Shāhnak Hoto phaliyā
 Thul be-chindreñ dhanīyā;
 Durrak, Lāshār-zaīyā,
 Leghārī grāni mahiyā.
 Wadh Rahīm-Hān mohariyā
 Dāshta Rindān wazbariyā.
 Damdamā jhat-ghariyā, 120
 Rind boreñ mashariyā.
 Rind Sardār guttaniyā

Azh ranā bhājo kariyā
 Go Mazārā yagsariyā,
 Dañ wathī kot garhiyā.
 Wāh! Mirzā Shaihakāni,
 Zahm-janagh miānji dalāni
 Tap zurthai duzhmanāni,
 Chikathai mohar Lashkarāni.
 Lund-Khosagha jalāna 130
 Cho patangi phēlishānā,
 Lund g'hand-en Lashkarāna
 Pha dast zahmā janāna,
 Cho shahidā khapta dāna
 Go sadh o shazh-gist jawānā.
 Guḍā Lund zahmāni gaṇāni,
 Chyārdah mard khushtai badhāni.
 Havd-gist būt karāi
 Sisthaghan thēghān judāi.
 Chyār sadh o chyār-gist o chyār athant, 140
 'Sh-āngo pazī do-hazār athant,
 Zahm gaṇantrī o shumār-ath,
 Ma kachahriyān pachār-ath
 Sar-dē shērāni kār-ath,
 Pīr būtā rasthaghārā
 Drāguī baurē mazārā.
 Dāthaghā sobh kirdagārā.
 Wa' khutha sardi tālā.
 Lund nishta bar karārā
 Go wathī maḍī mālā, 150
 Har khasē rāhdi ronēh,
 Na kāgadhe patraē goneh.
 Sēzdumi samē ṭawārē. 153

XXVI.

GURCHĀNĪ DRĪSHAK JAṄG GO MAZĀRIYĀ.

Gushē Shāhyār shāir bindē zabānī.
 Hudhā o Nabī Murtiza kargahānī,
 Aliyā jaghar khashtaghant kāfirānī,
 Alī kaḍh Gabar khūkt̤ha jang-rawānī
 Khutha Dīn Islām shāhr momīnānī.
 Hudhā jang jorī hawān roshī dānī.
 Dalēl Hān Muhammad nahēngeṇ dīlānī
 Aghar Khān Jinda hukm hākīmānī.
 Mazāri kī nokar manī sāhibānī,
 Roz mahīna barāt wajahānī. 10
 Bidhāmakhṭ Nūr Nawāvē parjānī
 Parhēt nūt khairā Mazāri zabānī,
 Nyāmaghā musāf bādshāh do jhānī,
 Khutha thar salāh dīl Navī hat gumānī.
 Shumai aghalfām hamū jāhilānī,
 Khutha khārch phishkar buzāhē ghumānī.
 Mistāgh, Tārā, sarān lashkarānī
 Chirēng phurz golā sohav-dīānī
 Jathā bag shī burzā jareṇ Ahlawānī,
 Laghām rēsh aspān, shutur bī rawānī, 20
 Sarāērā pha wāhā dīghārē pha dānī,
 Ākhta zūda-dahī Jalālpur gwarānī.
 Charī Khān Muhammad Jinda Akhwānī
 Do athān avzar, gīstān phasānī,
 Phadhā phusht piyādhagh sarān sakhīānī,
 Shutho gon-khapta ājab mangchānī,
 Ēr-ēsh Mazāri jhakor tūfakānī,
 Khamān, thīr, chutkān shatamb chūndiyānī,
 Kūri kēz borā Muhammad Akhwānī
 Do thīr tufakē maīn ē dūzghanānī. 30
 Khumār tūfakā gēshtarā gondalānī.
 Ajal shāir kajal bī Imām Lashkarānī.

Saghārānī pīrī zurthaghan duzhmanānī,
 Raṇā haḍ ranakān kapāl sūrihānī;
 Gwāharām jaghar-bur jauren badhānī!
 Hukm Brahimānā khutha pha zawānā:
 'Khushi Hākīmā khār khanē duzhmanānī.'
 Rakhiā dāz-gīr khutha thau rawānī,
 'Shumā gīn darpā shutha phashawānī.'
 Hamū odhā shustha jareñ Jīwan Khānā 40
 Sādik, Ghulām, Thēr, Chirāk Muhammadānī,
 Ghulām silgibē phrushtān duzhmanānī,
 Jindehā magāhān mīsl kēharānī,
 Jamāliyāniyā thēgh chatāen sānī;
 Ma bī sīr Muḥammad chatāen jānī.
 Sain Sūrihān dāṭha sar pha razāi,
 Aghar Hān Jīndā Hūrā Mazārī.
 'Ma-khush, Muhammadā, bag rapta judāi,
 Ma-war bag-shirā, ma-khan ē rawāi; 49
 Chhil roshē na-gwastha, charant Gorishānī;
 Gēhen Rind go Lundā, mudhān Khosaghānī.
 Kawālān, Lallā 'sh ī moshā bālī,
 Jangā halāhoshā hālo tāri,
 Wāṭhī chham Phīzdār Mistāgh dāri.
 Jamshēr, Mistāgh, Yār Khān Jhinjārī;
 Band-Alt go bachhā, Karm Khān Sunhārī;
 Shumai lurahān rogh dā āsci lawārī;
 Shumai sīstaghēn band bīṭha Mazārī.'
 Hamū Drishak Gophāng jangā bī sālī
 Bīhtar bawāinthal Mazār-potarānī. 50

XXVII.

MAZĀRĪ GURCHĀNĪ JANG.

Har sawā ardāsī manān ma Rabb darā,
 Ummat saḍh ganjeñ, dhaniyā dā saḍh-barā.
 Yād-eñ Pīr Sāhib go buland-bashkeñ sarwarā,
 Kurzatānī pākeñ All Shēr go murshidā.

Phalawā biyāīth kaji shēr zaren bānzirā,
 Sāth salāmat phujī dañ jāhi mizilā!
 Ji phanāhān ē dūnyāi ā dil safā,
 Dost-ath-ish hamsāyagh gawāndi ma hādhirā,
 Bachh, birāzākht, bandanē rājān bathirā.
 Ji phanāhān ki pha sharikhān wanijān sarā. 10
 Thāshān borān Kauṁsari syāh-joē sarā,
 Jantal māwā mañ bihištā mārākhavān.
 Hukmā Allāh azh hamū aiven bē-mayār.
 Whash-gushen Lorī shāghihāni shāghā biyār,
 Katre gwanden gwar manū bālādhā bi-dār,
 Mañ hadisān gwashtaghen gālān bi hošyār!
 Shiddatē nokhen zurtha mañ Hānā hānskār
 Hon Jamāl-Hānē sārtha mañ Khānē mēhghirā,
 'Mañ wadhī honā nēlān gēdhi ālimā.'
 Zahranen mardān basthaghan jandiren hathyār; 20
 Phēshi bānwiya bēriṭhai Tibbiā davār,
 Philaven roshān Khosaghē ākhtai mañ-guzār,
 Mat Mirēghi har khasā dīṭha phēdhawār.
 Thakhtaghan Lund dāhin gwar Mirē Hamalā.
 'Mir! anganē khārē biṭhagho khapto mañ-gwarā.'
 Pha wadhī nashkā chon khutha Shēr-potravā?
 Takarē honānē ma sanden dāwāgarā!
 Kin Rojhānā jumbīṭha phauzhā pha samān,
 Chikṭha bungāh muhim jalden sohavān.
 Mañ-sarā biṭha Mangan shirwāren bihān, 30
 Otharū nīl-gwāṭhī rodhāna pha kapurān
 Hār thihāni Shērañ pha misken khaur dafā.
 Sohav Lashāri shawān dāni dil pha jān
 Gwashta Dilwashā ghussavē 'shāroē mañ,
 Phar wadhī kirdārān Baloch lajji nā-bi,
 Gosh gunāskārān ki jihān hamchosh gushi.'
 Baungahi ph'ē simā dāṭhai phāsāno mai zari,
 Takhtai humboen Sham o Mārī nāmzadhī,
 Mārokhai ākhtai khoh-amīr ginden sangali,
 Thegh Khān Muhammad bandani rājāni dhanī, 40

Gwānkhav o honiyā jadha Hānā tāh-dīl:

'Mañ khohā sardārān, mañ niyān māl mardē phithl

Siyāl hawān mardēn khanawā biyāith dast-gwarī.'

Manganā tēlēnthā hazār nāzēn bāhranī,

Mēdhīrā jāh dātho jathai miānā misarī.

Hol go molhā sisthagho zhingēnthai ghalim,

Go oli dhakā bāithi rāja-mānakī!

Thēgho Jamshēr Bāsik dast gāhīl

Ē-dunē mattān gipta cho māhi māh-ghamī!

Manganā bhīrē ārtha jāhaz wāhīn

80

Ē-dunē mardān phrushtaghan Lāl o Jauhari.

Khushtai Khān Muhammad, walharē mar jawainēn phithl

Nāharo Dittā khushtai, Hoteñ Bāgh-ali,

Misri yārān janant pha zorē Ali.

Khushta nuh mar, māl bohārthai pathari!

Whazhdilā gartha shērā pha misken Sar-shamā.

Rāh-gidhāriyān ārthaghan Manganā salām:

'Main salāmā dāith Gorishāniya Bangulān,

Sūriheñ Kiā wa Murād brahondaghān,

Drāhi Sorīē biyāith shawā, gāli bi manān,

80

Jāgahē dēm-o-dēm khanūn hardo lashkarān.

Urēyā bilūn, sar na-phārēzē kuṅgurān;

Pha-do-dēm mērenūn mīrokheñ dēwānaghān

Midhaghan khohī warnā Sindhī narmaghān.'

Gāl phara durr-chini dafān chosh ma-wadhān,

'Sh-ē-barī mārā dar-burtha Pīr Murshidā,

Wāj dā roshē Kurāna hair phadhā,

E havar mirāth biṭha pha Gorish-potravā.

Sai o chyār warnā sahī-ant mā khohen hādhīrā,

Tāghat o taufīk zīthagheñ Shāheñ Kādhīrā,

70

Hathyār dastān dāthaghan rājāni radhā!

Chhamo aūzēnā garthaghan garyāna phadhā,

Sangateñ sistha-ish azh mulūken Khān Muhammadā.

Mithā sharmī go Hudhā-Dāth o Sabzilā!

Pahrav o Pīrānā hilāl-ant ma dēravā.

Mādhī nāzēkh shāīrānī sipat o satā!

Lori! charūna sail-khanē pha Sindha nasīb
Manganē Kirdār salāmā dai, azh mā gwari,
Hamalē Mirā bandakiyān bāzen barī.

'Sak zorākḥ-e, lāhamē hēch khas na bi,

80

Tonē honiyē pākār Shāh Sarwari,

Ma-hazār hairān bādḥe, Sindh sangali.

Asur o omēth-ē Balochān dānā sari;

Hil bātḥ nashkē o pashkē Hamzahī!

Shā umdānī khaptagho jangeṇ maigh-o-thai

Chandeha warnā kapithān tāzi bāhranī;

Chē thav o jang-dosten Phathchānā sith bi?

Do hazār gokḥ mēsh burtha main, bē-lēkhavi,

Pho buz o mēshānī galo gwāthān bāz ma bi,

Gāman challān thākhta thai bāghen Sindhari.'

90

Borān chārṭṭha Kādhirā ya shahr gali,

Bar aṭhai bagānī bunindī jag-jāh thai,

Zarchān grēant bēgahā lālen Jatanī.

Thāngur-en Nūr Hān thai muhim mān moharī?

Sohav o chārī saroghān dil khavi!

Gwar Hudhā ardās-en manā, O Sindh dhanī!

Maigh o thai hairān khant Rasūl o durren Nabī;

Maigh o thai hair bi, tha zamīnā dhartī lahi.

98

XXVIII.

JATOĪ MAZĀRĪ JANG.

Allāh! thav-ē lak-pāl kurzatānī,

Rozī rasānē hamū bandaghānī.

Bandān samundarā noḥḥ taḥlilānī,

Khanant gāj-grandā zamīn sailihānī,

Savz bant rēm, sawād khilaghānī.

Nishto khanān yād Pirā wathiyā,

Pir Ālam Shāh, Husain Shāh waliyā.

Bahrām khawān charṭṭha Yāliyā

Sakḥī Shaiḥē Rindān Mughal Khān sakḥiyā

Karamān sardār poshidaghānī

10

Patt o patihar zēn markhavānī,
 Pārā shudhā walharē sūrihānī
 Chhil-o-chyār zahmī dāwāgarānī;
 Sarā sohavēn Massū Gul Tāsavānī,
 Dāthān nyāmen shirr shiddatānī,
 Khotā jawāv-gīr-en jāuren badhānt;
 E Bāvroān Hasan mangēhānī,
 Miro mīrokh-en Nūr Hān Sāragānī,
 Budhū Jumā cho lawān charānī,
 Khāne Jamāl Hān sūn turahānī, 20
 Vāghā Ghulām daul bānzigarānī.
 Sai mard gon-ant Gwand-phādhaghānī;
 Gullan, Mubārāk, Bijar gaṇānī,
 Pārā shudhā walharē sūrihānī,
 Giritho shudhaghan pār dāwārā;
 Shudho tham biṭha ghalima dighārā
 Khushto ghalimē dāthaish mañ guzārān.
 Massū Haidar hasht nub yārān
 Nūr-hān Dāthān hardō bēl awārān
 Azh patanā bēri bokhta Mazārā, 30
 Biṭha lūrhāo Khwāja Lahārā,
 Zurtha wadānā kaif-kumārā,
 Khākhtān bahānā gwar sangatiyān.
 'Bandēth, bēlān, salēhān wadhīyān
 'Shitābi aliband khanē sodēhiyān.'
 Karikaro basthaghan jābahiyān,
 Shudho mān-rikhta mañ bēliyagh rēhiyā,
 Bhūrā Kanjar madd jathaish gumrāhiyā
 Jatho māl letēn garthan whazhdiliyā,
 Biṭha lūrhāo sirē luriyā. 40
 Dāhī thashānā war jāuren badhiyā
 Khun biṭhagheñ Jatoi mashariyā;
 Sarā biṭha Mēhwāl dāwāgarīyā,
 Mēhwāl maroshī shērī shikārēn;
 Pīr Bashk roshā dilāgir khārē!
 Mēhwāl Sardār azh path-pahrī

Saigist mar zurthai maut-guzari,
 Phur khant bēriyā khāri agdāri;
 Agh basthagho nishtaghān hānskāri
 Khakhtūn bahāna jangi Mazāri, 50
 Sarā hakalē bīthaghan nar Mazāri,
 Ādānā nishta phullēn shikāri,
 Thir kālīvānī misl haur-gwāri,
 Shi khāt gondāl kāpā awāri,
 Khwāja jangā wadh gir khāri;
 Bastha Mulūk Hān tokal daryāi,
 Dhar-dikk naptān jang badshāhī!
 Tar-tukk zahmān sobheñ Hudhāi!
 Har mar ki kattī sawādeñ lakhāi.
 Jangi ranā mal bītha mirāū, 60
 Har do jahāz basth, khishta lūphāo,
 Har do demā bītha zahmā malandrī,
 Sari zahm bītha kotā patangi,
 Takar sānhi misl āf-bandī;
 Shā gālitho khushtaghan syāl chandi.
 Dāthānā gwashta hamcho zāwānī;
 'Band bēriyān, thau Gul mangēhānī!'
 Rastha Shirāzi, jaghar-sind badhānī,
 Poshidagho poshinē murshidānī,
 Mēhwāl khushtaghā, pār durrānī 70
 Matteñ Pīr Bashken kahēv Zangalānī.
 Zahma-vakhtā khishtān pēch shaddavānī.
 Nūr-Hān Sāragānī go Bajariyā
 Vanjh bēriyā zurtho khapta man badhiyā,
 Vāl hoshaghi shuptān Hānā maniyā,
 Darēhān thēgh gwashta zahraniyā
 'Nēlūn maroshi jaureñ badhiyā.'
 Bāvroān Hasan zahmjanē mal
 Sari zahm sunhāravo dushmanī jhal;
 Chaukund zahmā kakar basthagho chal! 80
 Dāthān jangā sadā bahāzureñ,
 Har jāh ki zahm eñ sarā hāzureñ,

Phushtā Jamāl Shāh Pīr chādhuren.
 Khāne Jamāl Hān Ghulām Husain manṭārā
 Nēhin biṭha mañ zahm tārā,
 Girokhi dhamāl-ath savzeñ saghārā.
 Sachā maddateñ Muhammad Langavārā,
 Nazr gīpto ās dāṭhai tūpakārā,
 Jatho rēr-dāṭhai ghalīm paidhawārā.
 Bāzē shimoshē Vāghā sodēhiyā, 99
 Chyār zahmjathal bē-bāravīyā,
 Jauren hasadī shudhā khēhaviyā,
 Gor-o-kafanā samundrā kadhiyā.
 Mahmūd mīpokheñ go jāunhariyā ;
 Sobh dāthagheñ durreñ Navīyā !
 Budhū Jumā kasab khanavānī,
 Thīr gondalē jēnthaghan jābahānī.
 Mastēñ Mazār gon-athant Bimbhīrānī
 Jauren hasadī khuthant tandalānī.
 Muhammad Mahmūd jareñ dil pha jānī ; 100
 Zahmāñ mirāna Shāhmīr Zīmakānī,
 Chyār zahm dhālēnt jauren badhānī !
 Lālū Lorī, biyā zēmīrānī !
 Sīnghār shaireñ zīr bahāzurānī,
 Nokheñ hadiseñ shēr-potravānī !
 Mēhwāl rahdī yakjāh khuthā
 Chhīl o chyār mar mā barkhāñ khuthā
 Sīr sāwanē cho lurē lāl khuthā
 Sēsār bahūdāñ dil-o-jāñ khuthā.
 Charhi Khānē Karmāñ jhuren bādīlā. 110
 'Zīr g'horavē tha, pha sobha galā,
 Mūsā Mughal gwar-ant gwar Shakulā ;
 Gorī ! nighozh-dār, Kurāñ hayā.
 Zīrē Kurānā, khanē mā bayā.
 Phurs Brahoīya azh akharā,
 Gul Muhammad wa gist o chyār bahāzurā
 Ākhto shudhaghan jāndara garā,
 Māhū kudhaghant mā Sindh-narā !

Bhāj rapā ishtaghan saṅgatā
Mañ Jatroen sandh sarā!'

120

XXIX.

MĪR HAMMAL SHA'R.

Mullā Wāsū Bulēthi gushi: Mīr Hammal Mithār thir
janagh rosh gushi.

Hammalā badhīe khutha mīri.
Pātārā bhēdīāñ khai zīri,
Rāh-gīdhārī ki khaptaghā gīndant,
Zānai ki Shēr-potraven Rind-ant.
E hawar Mīren Hammalā bind-ant.
Rāj azh shīmē phēshaghā gwāshta,
Brāth azh brāth thāshaghā dāshta,
Shartī chind hārēhāriyā.
Ēshāñ wahmen cho shīkāriyā
Na hamen khoshtant go zor-zāriyā.
Ēshāñ darmān-en avur dērā,
Gwar tho nodhāñ dēh-chirāgh bitha,
Hārēhāriyā lāf-sēr bitha,
Hārēhārī oshtāthaghen ditha.
Har-khadhen chindār rasī phīri,
Azh zahīrāñ zirdah wāth zīri,
Agh na zīri jag bē-zār-en.
Shart-janokh dargūhā halāki-en,
Pha jan soghandā talāki-en.

10

19

XXX.

KHOSA SHA'R.

Shughro karīn-sāzen Hudhā,
Wadh Bādshāhē bē-niyāz!
Bāz-en thei rang-o-razā,
Mañ pardawā rakhē manāñ,
Mañ kūravo sēzdah sadhā!

Laditho hayāvandē marān,
 Ishtaish hawēn droghēn jahān.
 Haidar sakhiyē sāhibā,
 Khoho Nawāben Bādshāh,
 Shī Mīr Chākarā borzāthirā, 10
 Kullen Balochē āzirā.
 Sirinē Aliyē khanāwān.
 Hānē sakhiyā Haidarā,
 Jango Jazizē lashkarā
 Ākhto mā dāwāē phirē,
 Zahmān karākuto miren
 Hamcho shutha Rabb-razā
 Khapta shahidī ma-phirā.
 Go Khosagheñ dāwāgarān
 Nūrān o Bakhū sūrehān 20
 Karin go varyāmeñ Ahmadā.
 Gwar Hazrat-ash biṭhāi makān
 Tān kyāmatā shāhvash lahant!
 Bāki malāmi phrushtaghant,
 Yār sangatān-i ishtaghant,
 Sharmighā nindant ma mēroān,
 Murdār harāmāna warant,
 Shī guḍā amīrā zindagh-ant!
 Lorī, kī tharāna ba-rawē
 Maigha risālā thāi barē 30
 Amīreñ Muridā sar-khanē :
 'Tho Sārango bachhē valē,
 Basūgar o dānā thay-ē,
 Sharmī sareñ shairān gushē
 Shāir hamān mard gushant
 Kī wadh-muhārī dāwāgar-ant,
 Phēsh mēthīra jorān khafant,
 Zahmā do-dastighā janant,
 Hai khushtatho hai khārithant,
 Hai shash-mān go phatā nārithant,
 Kī jānā tabībān durāh khuthant' 41

XXXI.

MARĪ SHA'R.

Awwal jī nāmē Allāh-en
 Janān sha'rān kī ralā-en,
 Nakhutī buzē awāheñ,
 Wathī Mirār gilā-en.
 Parē zwār sarondāheñ.
 Dēāl, tha kull pardāh-ē,
 Na dēāl, tokalē shāh-ē,
 Aliyē Shāhā hukā-en
 Gēhān mardān nēk-dawā-en.
 Hudhā kī nīyat yakh-en
 Marī azh har-khasā sak-en.
 Karm Khān mast anṭhak-en,
 Badhiyānī sarā dhak-en,
 Gwarakhē tha napt ya-dhak-en!
 Thai duzhman jatho ēr-en,
 Hudhā khant azh tho shēr-en,
 Shām o Phailāwagh o Kāhān.
 Khuthai mālim dañ Sargāhān,
 Srafeñ Gazeñ būngāhān,
 Janāna khākhṭathan bāhān,
 Mīrokhēñ duzhmanēñ drāhān,
 Khumēth pha zēb jinsārā,
 Banātī sanj bulghārā,
 Shitābī ārtha khārdārān.
 Gushī Miān Khān bi yārān
 'Mariān band hathyārān
 Lureñ thēghān wa talwārān'
 Jaldēñ kāshido khattān
 Karm Khān ārtho pha sattān,
 Shughaghan harijen dāhi,
 Charitho Kwat Mundāhi,
 Laro Luk bunā jāhi;

10

20

30

Gazāo lashkarā hullā
 Bunā Bambor dañ Dullā.
 Charhī bitha azh Lukā,
 Mayārith chorav o chukhān,
 Bahādhur da rapē dhukhān!
 Ur-itha bar go Mawrāni
 Muzheñ Bēji khaurāni.
 Shutho much bitha ma Borā. 40
 Hazāro lēkhavā khorāñ,
 Khumēthāñ shil sar chorā,
 Khuthēñ drāhi ma Nar Hanā,
 Dhawāna khokari warnā
 Radhāna khākhta gwar-mā.
 Hamēdhā ākhtaghan chārī;
 Muhammad Khān manān dārī,
 Dā hālā sar sawārī,
 'Dhamitho dēh dañ chandāri
 Shutha Pathān pha Ilgārī.' 50
 Gushī Karm Khān pha shāh-sawārī,
 'Bharith roth sardāri
 Na khaptai mēsho zunhāri.
 Sarā bi Dād Ali chārī,
 Masori gon Akhtyārī,
 Charā humbo thei sārī.
 Bahādhur biyāyan Jarowārī,
 Hudhā Mir Muhammad biyārī,
 Gushē Turkē Kandahārī.
 Marī pha gardaghai bārā 60
 Na gardūn azh Shamē sārā,
 Mayāl Lūni ma Makhmārā.'
 Khumēthāñ lāitha lārā,
 Khuthān otak shafi handā;
 Khumēthāñ g'hantā cho khandā,
 Zamī chandi janagh grandā.
 Girokhi pyādhaghā khandā,
 Hulkeñ dātha pasandā

Badhiyē sajaleñ randā ;
 Charakheñ pyādhaghē khandā
 Trafāñ Shēr Muhammad o Surkhī
 Gushē ki hākimi Turki.

70

Sawāhī bēl-athēñ sārā,
 Khunē shart, khunē hārā.
 Phadhī bāroā main vārā ;
 Hamodhā ki biṭhaghā sahrā,
 Mirūñi go awwal pahrā,
 Hamēñ garmēñ damo pahrā
 Laghoreñ mard bant sārā !

80

Jatho mēsh khuthēñ rāhī,
 Dafā khapta hawēñ wāhī,
 Mirī duhmī barā jāhī.
 Sohav bī rosh go ēlā,
 Phadhā nārāēñ Muskhēlā,
 'Marī, sar ma dā main mēshā,
 Gharpiśh wāzhahāñ phēshā,
 Guḍā sar-dē main mēshā.'

Dama chi Omarā Borā,
 Nayāñ mazh Bamborā,
 Maroshī jhārūñi phorā.
 Jathē g'hutē shighānāñi,
 Thav-ē pēñti mayārāñi
 Na-mirē sarhosh yārāñi !
 Sukhun khashta Karm Khānā,

90

'Laghorō mard bant sārā.
 Mariyāñ khir athan khērā,
 Jalab biṭha ma hawēñ thērā,
 Khutho Muskhēl ma-nyām bēhrā.'

Samīñi pāhanā gwarthā.
 Yād khutha Bābul-Hāñ Lakhī
 Jathā ma lakrī laṭhī,
 Mudhāñ lahar-ath thāñ bhāṭṭī.
 Marī sobh phirā khāṭṭī !
 Sarī bahādhur takorāñi ;

100

Shudhā zūm zorāni,
 Phadhā lēnd laghorāni;
 Gushē galphānā borāni,
 Gariv o langav o lori,
 Na biṭha-ish sāho drori.
 Laghorān dāshtaghan g'horī, 110
 Sarē kutān cho syāhmārā:
 Kwaṭēn thā phadhā langā
 Phroshtaīn badhi jawangā
 Dēm-ish khuthja gangā.
 Gipta Mariyā pha zūm āndhārā,
 Frāti biro' dañ Kandahārā. 116

XXXII.

DRISHAK ZARKĀNĪ KARĀKUṬ.

I.

Hārīn Shāhzād gushī; durr-hadīs Saīdiānī gushī:
 Drishakē Zarkāniyē karākuṭān gushī; Muhibb, Dālm,
 Tārā khosh-rosh gushī; Kēchi Ahmad Khān sobh gushī;
 Mirdost Bīvaragh sobh gushī.

Nishtagho shukrā guzārān, lā-shariq dhart-pal,
 Mārā phanj-vakhtā maddat-en, nangarē Multān Mal.
 Daur darwārēn hasadī, ma ziriḥ sorē chal.
 Khār kuzratēn Hudhāi, nā-ghumāna shīrr-shor,
 Mā go Drishakānī lagāēn, khanāwānī bhanj-bhor.
 Nangarēn Sobhā khushta, na shamoshta hon-bēr,
 Maiṇ khawān lohē charītha, khail-athē jauhān dhēr.
 Suny syāh-dēmē Jihānpur, phrushtaghē Jīnda zor.
 Rāhzanē Suhrāv jangi, 'Dost, mārā na-shamosh'
 Thēgh-zanē jangi Suhrāv, khanavē vakhtā anosh! 10
 Karmali hon nēlān; dar-miyān bai, pardē-posh!
 Drēhān hon na ravant, vaīl tharan' sāl rosh,
 Thi Baloch druh pha badhi, har-khasē pha band-bozh.

Khushta Gāmū Jistkānī, bukhta zarānī himān?
 Takarē honī hudhābundā, khutha jang samān;
 Rāhzanē Jalūā thēghā, Jistakī dārūgharā.
 Cho mazārān bhīr-khārthan, Zarkān khasē-potravān.
 Sharbat o Jalū o Yārā, jī sadheñ brāhondaghān,
 Kēhari gājān dēana, Omarā sāndhī khamān.
 Pharaghān goneñ Walidādī, sanj malshānī bihān, 20
 Zirē jandreñ hathyārān, chārē jaureñ duzmanān.
 Las Sardāra Fatūhal, zyādhahēñ wadhēñ nishān.
 Bag azh kotī galiyān, ruvtho biṭha ravān.
 Khāyan' bagānī hudhābund, 'nēlant tāri-mādhaghān.'
 Dāima karzī ravokh-eñ, khāi pha gorī pohaghān,
 Maunshareñ Phitokh thakā, biṭha gālī go badhān.
 Sūraheñ Shah-Bashk naftā, trādakī cho shīhanān.
 Ma-phirā Shāmiyā phirān, zēn drīkokheñ bihān.
 Trān-khutha Mīr Ahmadāna, Hoteñ Kēchiyā lurā,
 Nangarē Mirdost Bīvaragh, pha amīrī mansabā, 30
 Pākar Shāhē Rasūlē, dawāī Pīr o Murshidān.
 Khashtagheñ chārī kadhāken, chār-balānī dērawān.
 Rāhzanē hotē Karīmdād, Haviv Pahlavān
 Mondarāniyā Hudhādāth, nēst andēsha azh badhān.
 Chhīl chaukiyā haiyārē, Hadhrat ākhīr-zamān
 Sobhā sobhānī kh' imām-e, go amīrī mansabā.
 Pīr Sohri ma-sar-en, go Hān grāneñ lashkarān,
 Sāila pha Sindhā khanāna, Ahmad Hān pahlavān.
 Shahr tattiyān phulāna, go hazāri nuzbatān.
 Badā Chuttā lafāshta, grī pha Suhrāvā zawān, 40
 Randā gartha gumrāhiya, mēsh ruvta go buzān.
 Ēdhā Drishakānī gēhēnān, trān-khutha wadh-pha-wathān,
 Khashta Tārkhāna Sukhunē, 'chosh nēlūn duzmanān.'
 Gangalo zauñkhān shamoshē, Drīhak sar-khashē alān,
 Ishtaghan' khat go palāngā, dost go lālēñ manjavān.
 Gwashta Rīndoā pha mardī, 'chosh nēlūn duzmanān.'
 Syāl khāyant azh Maravā, sikh zahmānī galān,
 Udr bālādī na charī, Bashkali Sabzal-Hān
 Hoteñ Kaurā o Fatūhal, ma-sarī chīnda-valān,

Shāngo saigist bahādhur, shingo uzhmār sadhān. 50
 Hoteñ Chatā o Nihāl-hān, ma-sar-ēthant phe khamān,
 Hamai udr na chari, ma Balochi lēkhavān.
 Chāk-khadhān savzeñ saghārān, sūrihāni khoparān,
 Kēhareñ Jiā o Sadhū, zahmi bahādhureñ alān.
 Bastha ā-bandē jhuriyān, khanavāni mār-mār
 Odhā ki Murchā gadā, ma-sar-ēni Aliyār.
 Ranakaghā holān poshān, whash Dālūyā tawār,
 Thēgh Kālā mangehāni, Shāhali zarkhawār.
 Shiddato Shābro honā, sanj athān zēn khunār,
 Hotēñ Chohil o Kalandar, Phong drimbokheñ mazār. 60
 Udr bālādhā na chari, durr-hadiseñ Shāhyār.
 Thēgh Lāl-hān mangehāni, biṭha zahmāni guzār.
 Shambo go Syāhā Thalēnā, zēn huli go asarā.
 Gāhwarē bachheñ Balochān, sūraheñ dāwāgarā;
 Khaptaghā ma jang-jhora, biṭha nēhni ma-sarā.
 Sadh hazār shābas ashkeñ math phuleñ Kalphurā.
 Bahādhur Hānāra hilāl-ant, shaddo bir ma sarā.
 Sohnā darmāna hilāl-ant, ashkāni haisi sarā.
 Tagyā go Bashkaliyā, Mānakā dast gwarā,
 Math Shāhbāzi nivēnthā, burithai shāhbazh gwarā. 70
 Bor phauzhā mar-lawāsh-ēñ, bāi ma phauzhāni sarā.
 Bor Allāh Bashkē tulāna, urd grāneñ chaparā,
 Go Masoriyā Nihāl-Hān, khanavāni mān garā,
 Pākarē Shāheñ 'Aliyē, Rabb rakhā pardawā,
 Pahar Gulshērā hilāl-ant, sundarē shēr-narā.
 Kalphurē hoteñ Ali-sheer, bashkatṭha sobh kādirā;
 Gon Shāhvāz wa' sariyā, go dast-sandī sargalā.
 Bingo, Jām o Phurthos, Bakari dāwāgarā.
 Nāmzadheñ Haurān Bodho, sōhuñ phauzhāni sarā,
 Kāsim o Bīrā mīrokheñ, zahmo o durrkhirān dhurā, 80
 Dhama! o Hassū Bātil, sohavā ba ma-sarā;
 Duzhmanā dēh lafāshta, thākhto dan Sindh baharā.
 Nām bulandēñ Ahmadānē, ākhto sobh khuthā.
 Nindan' Jinda o Haiyāt Hān, maṛ gēheñ bant yagsarā
 Chāpul Kēchiyā jathaghē, mān-ākhtai mān dafā.

Bandanē shahrān na bandē, burza azh Fatehpurā,
 Gokh dat Jhalāyē na charan', Chēdhaghīyā dan sarā,
 Dil manī nokhēn chāhē wārth, cho samundarī jiharān,
 Gosh Jindā dardvandē, ēsha Hārīn bayām. 89
 Nīn tharā dast niyāyant, gwasthaghā gwanden ragham.
 Nishto shughra-guzārēn, ma khāwind bhanjogarān,
 Nosha kharwālī sharāvān, ēkwa nindē digarān,
 Dil thai bodh niyāi, phar wathī shāhzādaghān.
 O Jinda Khān Drishak! 94

2.

Kabūl Gullan gushī: durr-hadisen Dombki gushī:
 i-mar Hārīnār, Haddēhārā phasawē dāth gushī: Syāhāf
 thāshagho rosh gushī: gīst-o-chyār mar khushagh rosh
 gushī: bāzen bagān rosh gushī: Nindo, Jinda, Hayāt
 Hān sobh gushī.

Kunf āwāzen Hudhāi, lā-shariq parwaren,
 Azh kursh Bādshāhen, rahmdilen zorāwaren.
 Jinn, bhut, dēh-malāukh, jun hamo juzindaghen,
 Mund yakh-en, lāmb bāzen, har-khas drashk-bar-en.
 Mominā bashken Hazūrā, din Rasūl Paighambaren,
 Agh parhē phanchen namāzān, sī roshaghān dārē;
 Ōdh gwar Sāhiben sītārān, bāz pasind paidāwarē,
 Shāth go shahīdān awār bi, agh parhiyāo ālīm-ē;
 Sīp ma durren daryāiā, agh sakhi o sūrīh-ē;
 Jannati hūr kasūrān, agh shahādātā lahe; 10
 Momin o sunni o dīndār, pahlavān din-dar ē,
 Kābul o Kashmir o Kandahār, dar o parbat ē,
 Pūrāb o Dilli o Dakhan, bādshāh ald-o-shar ē.
 Gwar Hayāt Hān saghārū, shāh pākār pardav-ē,
 Dast-sakhi o durr-daryāen, phauzh g'horō Kēhar-ē.
 Thangaven Drishak bāraghen bor, sanj banāt kēzum-ē,
 Ispārān, gēhā poshāk, khārēh kātār jamdarē,
 Jābah cho chilēn patangā, grān-grofen g'horavē,
 Thēgh nokh-sanjen barākhān, duzhmana dēm dafē.
 Daur-darwāren hasadī, cho karabī kalm bē. 20

Sultānē rāfi madatēn, nukri wāzhah-ē,
 Nindo Mirzi saghārā, zahm-janē dāwāgar-ē,
 Davtariyēn surihāni, pākar Panjēn Tan-ē,
 Shēr-autār hawārān, chambūrān thashē,
 Māl māniyē mazārān, hoshaghī gil mushtaghē,
 Ahmad bāzēn bihānān, khoi pha-nālān shithaghē.
 Jindā karwāli sharāvān, gēshtara mālīm thav-ē,
 Thākhtai Syāhāf gwazēna, takht Zarkān-potravē.
 Gist-o-chyār mardē ki khushta, Kalphur o Rahējavē,
 Azh shamē gwāth māiyā, ākhira zhand bithaghē. 30
 Bagē thankhān g'hatān, patarī bohārthaghē,
 G'horavi dahzān dātān ma muzhān gār bithaghē.
 Khaftaghē ma chhur Chauṁkhān, shai gushē ēdhā niyē,
 Azh māni jāng hirāsā, pātr Kāhān thashē,
 Pholē bakkali vahiyān, lēkhavān sar shon niyē.
 Thangāiyā khosh yāt-en, Drishakān gēshtar khushtaghē,
 Maigh o thaighi lagāen pha-dar bākiyā gaṇē,
 Guzh-dē, O Harin, hadīsān, drogh ma band, ki shāir-ē,
 Drogh pha imānā khatā-en, aghalfāmā ishtaghē,
 Khaftaghē Kirgāl dānā, ma-sarā chāri thashē, 40
 Chikitha g'horō Drishakān, guḍa bē-was bithaghē,
 Bāitha Mibān o Sanjar, tho chī lajji zīndaghē,
 Hammala Mirzi-saghārā sharr nasihat dāthaghē.
 Whazh-gushen qābil darokheṇ, nughdaho gālān barē,
 Main salāmā durr-hadīseṇ Haddchār hancho gushē,
 Mard borāni sipatā gēshtara bāz khanē,
 Bug Kaura Bugtiyā thau go Rindā gwar janē,
 Kalphurā Hāji jawēghā, nashik namūdhā diyē,
 Rind ma Phēdi banindān, takht Shorāna sarē,
 Daṇ rāji Dombkiyē, zānāth o sarihāl niyē, 50
 Durr-hadīs, gind o dihān khān, thau radheṇ thirān janē.
 Dāim o Tārā Muhibbā, ṭek Suhrāvā gaṇē,
 Mozhagh, tāseṇ rakhēfān, go sawāsā matt khanē,
 Arshafi, suhrān muhrān, nughra chachhoṇ tulē?
 Chī gushān mān shāirārā? jūfoā jhat khanē,
 Sitḥ Lāshārī 'Alī Shēr, khēnagh o kivrān athē.

Dāthaghān singh ma dahāna, cho gudān g'hati janē,
 Khoḥ mastēn Bugtiyā, kḥanavān sāhmēnthaghē,
 Phursē Lāl-Hān Phadehānā, Haddeh, go mā ēr-ē, 60
 Pīr Murshid go Wali Hān, thaghardā ākhtaghē,
 Thangavēn Drishakān khutho muhnt, phadhā tharēn-
 thaghē,
 Shīrr Jalūā kharo bī, phēdh sangati thay-ē,
 Shīrr shūmat kharo khudh, khār shaitānī phar-ē,
 Girdagheṇ bag azh kilātān, Mēr Jatānī jathē,
 Dāima, Tārā, Muhibbā, sohvē Muhammad pur-ē
 Gēshtara badā zahrā, cho patangī ma jal-ē.
 Shānzdah jangī bahādur matt khafta havd-sadhē,
 Phanjān būt karāi, sisthaghā dēm o daf-ē,
 Dāthagha sar pha manāyān, pha shahīdī mansabē,
 Nishtagheṇ dimā shumārā, farz goyam kalamavē. 71

XXXIII.

KHOSA LEGHĀRĪ JANG.

I.

Sobhā Tēghali gushī: Jarwāreṇ Baloch gushī: Khosagh
 Kaloī karākuṭā gushī: Lēghārī bāuṭiyān khardē gāl
 gushī.

Whazh-gushēn Rēlān shādhjhānī shāghā barē,
 Matū salām bi shāirā Gāhiyā diyē,
 Nishto droghānī zawānā whash khānē,
 Ēwakhi serā go manān chachhoṇ tulē?
 Bhūcharī Dālān kilāt nām girē,
 Nuh-manēn bārānrā wathār kans-diyē,
 Jawānak urdānī raghasā roshē khafē,
 Āhīn shēr hāthī raghasā chūt-ārthaghē,
 Shēr chāpulā azh Khararā thalā guzē,
 Go manān hair bī, zamīnā jāhī lahē,
 Phēsh gudā maīn sailavānī dēmpān thay-ē.
 Agh tharā wahm bī, zamīnā jāiz khānē. 10

Dav-chareñ zahmāni nā-washeñ jāhā rasē!
 'Shīngura 'shāngur lashkarān dēmo-dēm khuthē,
 Zahranēñ mardāñ noḏh-dilāñ sērāfā jathē.
 Jawānak urdāni ṭawāreñ goshāñ khafī,
 Harchyār dēmā g'horavāni ḏāṭo rudhī,
 Cho thāi bachhānī dafānī gonāf hushī,
 Noḏhī bēraṇa bēg'havā biyāyan' thānahī.
 Biyā, O, Lashārī azh gwarēyā dar-khaptaghē? 20
 Gud azh Zunūā g'horavā roshā gār-athē,
 Sailāi Mireñ Chākuriā phauzhā ruthaghē,
 Rind nar-borāñ azh zaminā rēsīnthaghē,
 Khushtaghā Rāmēñ, damāmo charēnthaghē.
 Dē manāñ nashkāñ, thau khithāñ rosh khard bithaghē?
 Bakar o Ramēñi khithāñ laḏā gon-athē?
 G'horavo urdāñ phēlatho Turkānī rukh-ath,
 Doshī ma Jhalā Turk g'horāyāñ grandaghath,
 Añ-dēmā Gandāvagh Hudhā maññ dēm bithaghath.
 Turk shādkām ath, Rind shamēdhā zahr giptaghand, 30
 Hon azh chhamāñi chimākā dar-khaptaghand.
 Gwashta māiyāñ 'Maññ-hudhābund gon-khaptaghand.'
 Lajjavo Shorāñi dhanīyāñ grāñ bithaghand,
 Bijar Phuzh, Chākur, Shābhdhār ākhtaghand,
 Allan o mīskāñi Sahāk mādāñ athant,
 Jāro, Rēhan o Hasan sāñi bithaghand,
 Bagavo lajjāñi sarā katār dāthaghand,
 Asp go sonāen zariyā bashkāthaghand,¹
 Pyādhaghā Rindāñ takht Shorāñ ākhtaghand.
 Thoravē Rindāra oli Lāshārī wur ath, 40
 Mir go Phulā azh Kawarā drikēnthaghand.
 Whash-gusheñ Rēlāñ, shādhīhāñi shāghā bizir,
 Mard pha bāuṭāñ choshant, sardārē māñi.
 Gāhwar o Hāneñ Sāhibāñā jag sahi,
 Gwar Nawāv Hāñ kūk burtha bāzen barī,
 Gorshāñiyā sāngat o Kāhan Mari,
 Īurzā go Sumēnzāiā brāḏhargarī.

¹ Or Bor-izh ma lajjāñi katār dāthaghand.

Akhta gwar Hāneñ Jawānakā bāntēñ thai,
 'Khosaghāñ, ki ma niyāñ Lēghārī khadhī.
 Go mā chyār sālā nishtaghā bāuñ sharikh,
 Bandavē khoheñ nashka to hapt phushtī guzi.
 Mānik loghā har-khasī omēdhā durāh,
 Mānik khato bihisht jo sarā.
 Gudi samā khotāi palirāe phadhā,
 Do Balochāñi ākhtaghant wākyāi sarā,
 Do shafā bithā gwar thai Khāneñ Mēthirā,
 Chham anziyāñ raftaghant¹ grihāna phadhā,
 Do-bahā dātheñ markhavē paidā-ish khutheñ,
 Lajji bānukhāñ phar wathī shānā bashkathēñ.
 Dodā thai nāmūz ma jihānā mashar athen,
 Gudi drāhiyē basthai go Hāneñ Shakhālā,
 Tūmī gwāzēñtha wa ganjeñ Bakharā.—
 Jawānak phauzhāñi sara Gāji Barbarā,
 Shāh māriyā gonēkhā go Shēreñ Haidarā,
 Nīñ ki ākhta dañ Sīri Mithāwanā,
 Niyāmaghī zihar mañ sharikhāñ har do sarā,
 Jahl-burziyā Hikbaiyā² rēsīñtha alāñ,
 Deūñi rēbā, ēr-khafi jāhiyā bunā,
 Shēr ki gwāmēsh phroshī lorhāyā darā,
 Bāñz ki sīmurgh jhatith maīdānā sarā,
 Hāneñ Arziyā gwāñkhā bi ambrāhiā jathā,
 Khosaghāñ nāl-bastheñ galaghā kurkā khuthā,
 Lajj whāntkārāñ phīl-athī sīmurghiā burthā,
 Ispār o savzeñ nēzaghāñ Bashkiyā sāh khuthā,
 Hāneñ Dilshād mardiyā bērā tharathā,
 Shaī phithā ashk en ki shamār paidā khuthā!
 Hardo urdāñi nyāmaghā sāñi sulir khuthā,
 Dodā Hāneñ Jawānakār zitheñ hair khuthā.

¹ Or raftaghant.

² Or Jahl-burziya, hek-byā rēsīñtha jurāñ.

2.

Gāhī Gorish gushī: Kaloī gushī: Sobhār phasavē dāth
gushī.

Whazh-gushēn Kēlān shādhīhānī shāghā biyār,
Kauñsh bāng'havā gwar manī bālādhā bīdār,
Chambavē sāk jan, malghī dīlā gham guzār,
Jangī katārā dīl ma chandē: jawānān bisār.
Nishtaghē satā whash nīsh nāmūdh tawār,
Azh waliyānī khashtaghē rand o kissavā.
Hair phadhā. Rāj Hān roshant, jang syāheñ shafant,
Jang phadhā mard o markhavāñ jawānī rosh niyant,
Gāhwareñ hīndī bīngaveñ hotāñ charant,
Dauraveñ kotānī sawādā zēl khanant. 10
Chandehāñ warnā pha-dafā gozāñ janant,
Jangavo ninjā bī, phadhā pahnādh girant,
Bīngaveñ hotānī raghamā ambrāh niyant.
Azh phadhā guḍā nishto amsodh warant,
Go doēñ dastāñ sar-o-zānā janant!
Jangānī dahakā har-chyār khundāñ phirant,
Gwadīlēñ mar go gīndaghā goriyā trahant.
Āshikānī khār-eñ, mēdhānā ravant,
Taukal bēriyā dīlār tēlānkā dēant.
Malighī dīlā pha zīrīh o zīrīh-posh khanant, 20
Kaḍahāñ zahrēnā sharābī nosh khanant,
Ma saghārānī thaftagheñ jhorāñ khafant,
Gāhwareñ thēghā phar wathī nāmūdhā janant,
Go wathī Khāneñ Mēthirā mīskī zarant.
Whazh-gushēn Kēlān shādhīhānī shāghā barē
Main salīm bī shāirēñ Sobhār diyē:
'Mēthirā! randā zīr, kī Bhoīmpurā khaiē?
Man dīlā zān kī tho Khosagha māthī-brāth niyē
Sobh labāñ nyāmaghī dārāñ sushē
Armānā! zānant azh sadheñ sālā gwasthaghē, 30
Hai ganokh ē, hai ya thāna kīsthagē!

Bakar o Rāmēnī shaghānā mārā janē,
 Tho khithān roshī Rind Lashāri bithaghē?
 Kī ma daryāyānī lahravo chalān gār athē.
 Bēghavā Mireñ Chākūrā chaukidār athē.
 Mā wathī shān cho mastharēñ Rind pholathā,
 Ēvakhī sēr go manāñ har-ro tolathā,
 Man thāi hāthī maghazā shon dēāñ,
 Biyā mēdhānā: chambavā sīmurgh biāñ janāñ.
 Ārava mardāñ Sawānā lahrī rasthaghē, 40
 Nokh-nochāñ phāgh phithī mardum basthaghē,
 Mark nasenthē, pha chihāñ roshē shādechā,
 Shāñ phirēnthē, gandagheñ gīñ dostehā;
 Man dilā zāñ kī maut tharā nēñ dañ-sarā.
 Dodāi dāng bithā man bawreñ chādharā,
 Mēdh-Māchhiya Hamzaha jorī na bē.
 Khosaghāñ Rīnda manavo māniya dar-ā.
 Phutureñ Rind choñ khuthā bāut phadhā?
 Goharē hirāñ sarā choñ khuthā Mireñ Chākūrā?
 Sammiya gokhāñī phadhā Doda lurā, 50
 Khoñ sar-dēmā kēhareñ mānā lurā,
 Sar wathī dāthal garibēñ māl sarā? 52

3.

Sobhā Thēgh 'Alī gushī: Jarwāreñ Baloch gushī:
 Gāhiyār phasavē dāth gushī.

Kādir nāmā har sawāhā yād khanāñ,
 Sagsatāreñ bandaghī ardāsē manāñ.
 Rēlāñī Lori, biyā, hadisāñī durr-gēhāñ,
 Sāz-khanē shāghā, gwash Balochāñī nugdahāñ.
 Dāima nyādh-ē bithēñ go Sultāñī sarāñ.
 Rind o Lāshāri ma-bunā brāthiāñ dāimā,
 Mākhta Lāshāri Baloch khapta pha shighhāñ.
 Mihāñē zirī,¹ roth Panjgūrā dēhā,
 Kēch Panjgūr kīsavā gosh-dār kī gushāñ.
 Mā hawāñ Rindūñ azh Halabā phādh-ākhtaghūñ, 10

¹ Or zār kī.

Dubarān jangī go Jazizā mān-ākhtaghūn,¹
 Dēm rosh-āsān azh sarinā ēr-khaptaghūn,
 Hamzah aulād sobh rasulā bashkāthaghūn,
 Shahr Istambol go Imāmā wath charthaghūn,
 Hārī malhāna pharāhi shāh-dagā ākhtaghūn,
 Ān-guri dastā thibarē jangā giptaghūn,
 Rabb sahigheh ki shi Jabāni Shāihān khard būn,
 Mol Sistānā go jangī jawān-mārdān gon-athūn,
 Shahr Sistānā wur khamānān bahr-bithaghūn,
 Ma Jaghinā gwar Shams Dīn Shāhi ākhtaghūn,² 20
 Pha Karīm-sāz kuzratā shodhā gwasthaghūn,
 Ān-guri Kēchā Makurānā bahr bithaghūn,
 Pha-thurā jangī shodh Hārinā khashtaghūn.
 Shēdh pha dēmā mā Baloch thāla bithaghūn.
 Shēdh pha dēmā thau wathī nashkā dē manān.
 Rind ma Kēchā: Kēch thān dēmā nishtaghē?
 Chhil o chyār halkān: go khai laḍā gon athē?
 Nin-ki laḍāna khauri sar-haddā ākhtaghūn,
 Las-Belāo Kalmatiyān gi-warthaghūn,
 Habb Bārānā pha-muvārik shē-bithaghūn, 30
 Phēshā Nuhānī azh Naliyā ēr-khaptaghant,
 Jistkānī ma Gaj-syāhāfā bukhtaghant,
 Lakh-Salārī Chāndēh Kāchā nishtaghant,
 Chatr Phulēji maṇ-sarā Hotān giptaghant,
 Rind Lashārī Narmukh rēj bukhtaghant,
 Rind azh Dhādarā sarinā ēr-khaptaghant,
 Lāshār pha Gandāvagh sarā-ērā bithaghant.
 Jālikān Loī thau khithān joān bahr-athē?
 Gind! navān, Gāhī, thau raghiyā gon-khaptaghē?
 Arna Hārin basthagheh baldān gon-athē? 40
 Thau hawān roshē be-mayārī ākhtaghē.
 Sāhib rosh zurthagheh zarān ārthaghē,
 Shērā mān-dātha pha-dō-handā khard bithaghē.
 Zindagho druāhā mān dighārā sar-bithaghē.

¹ Or Aah phauljā hē-dinā Jazizā gon dāthaghūn.

² Or Ma Jaghinā go Shamsahāi Shēkhā ākhtaghūn.

Phursē Gāhī! Thau chī maskifi zindaghē,
 Waptagheñ mardānī thafākhān go mañ gaṇē.
 Thau go dah loḡhā ākhto bāuṭ bīthaghē,
 Hān Miriyā pha barātā chāri athē,
 Tūpak dastē Umar Hān bashkāthaghē,
 Mañ-dilā zān ki thau mazen-shān mat niyē, 60
 Tho rāj āhānē, ān thai Sultānī sar-ant,
 Gwar manī mirā ākhto bāuṭ bīthaghē,
 Harchyār khundān har hamū rājān dīthaghē.
 Khumbhī gokhānī shaghānā mārā janē,
 Khoh phish-burē ambarānī sifat khanē!
 Gwashtaghān gālā Gāhī, thau saharāl na-bē,
 Mēdhira randā zīr, pha Bhoimpurā khāyant,
 Mānik halkā hon avo lajjā rikhtaghant, 68
 Dañ phadh-o-phēsh-i chēdhaghī nask oshtāthaghant.

4

Gāhī Gorish gushī: Kaloieñ Baloch gushī: Sobhār
 phasavē dāth gushī.

Biyā O Rēlān shādhīhānī,
 Shāh ghāzi chārawānī,
 Majlis jawāneñ sarānī,
 Zīr manī guṭār-gālān,
 Bar gwar jang-dosten syālān,
 Band-bozh gālān dahēnā,
 Phasavān sar-pha-sarēnā,
 Gondalān sērān manēnā,
 Bar da Sobhāeñ nīghoshī,
 Oli guṭārān shamoshī, 10
 Ziri randā phirukēghā,
 Bahr khant milkā phithēghā.
 Chī gushān mañ shāirārā,
 Dil-harifeñ sugharārā?
 Khashī Rindānī shaghānā,
 Yād-khan' oli jīhānā.

Gosh ! Sobhā mangēhānī,
 Daftari ē Khosaghānī.
 Rand zurthē Makurānī,
 Rind Lāshār dēhānī, 20
 Rind Lashārī awārā,
 Raftaghant azh Kēch shahrā,
 Akhtaghant Hārīn malāna,
 Mulk mitāfā girāna,
 Brāth yāri bahr-khanāna,
 Bithaghūn bahr khamānā.
 Mākhi Jatoī yagsar athūn,
 Sīm jo-ā phado athūn,
 Mulk shahrā nēmagh athūn.
 Roz bahār pha thir-dārān. 30
 Chyārakhe ma Dhādar ēthant,
 Sēr mā ma Khānpur ēthant,
 Hand ma rēj dēh ēthant,
 Sar go Mireñ Chākur ēthant.
 E manī pērā o rand-en,
 Phuturēñ Rindānī hand-en,
 Nām ma rājān buland-en.
 Agh tharā ētibār na bitha,
 Khasā go chhamā na ditha,
 Khatti kuhneñ gwar niyātheñ,
 Gwāh shāhid khadh niyātheñ; 40
 Kissavānī kissavāthant,
 Har khasē shī hanchosh athant !
 Mañ sahī ān, Sobhā, khāp-khāṭe,
 Nē pha rand pērowātē,
 Sobh drapā Jawānakēghā.
 Jūfo jhatā wathiyā,
 Drogh-bandē zāhiriyā.
 Rāst gushagh rāst riwāh-en,
 Drogh pha imānā khatā-en, 50
 Ar pha guṭārā taiyār bē,
 Shēdh-dēmā gawāhtiyā dē,
 G

Khattē mārā khash phē-dē.
 Biyā azh sha'rān karār khañ,
 Oli Rindān pha phadhā khañ,
 Nina-wakh̄ta kissawā khañ,
 Sarphadhēñi pha gwarā khañ,
 Mañ hadisāñ mañ dilā khañ.
 Sobhā! khaptaghē azh drikh-bālāñ,
 Thai nighwārī shēr nālāñ, 60
 Sunya thai Tūvi dālāñ.
 Zurthiyā jangeñ maniyāñ,
 Zulm zora Sāhibiyā,
 Phrushtaghā bē-ronaghliyā,
 Zurthaghē mardāñ gēhēnā,
 Chāndēhā juhl-khēnaghēnā,
 Rūnghan Bādor yārāñ,
 Sañghar lādi mazārāñ,
 Shān hilālēñ khohistānā,
 Muhammad Hān druḡ-gēhānā, 70
 Zēb Bozdārā, hilāl-ant
 Shaddav o khēs go khawāhāñ.
 Nind-o-nyādh gwar Umarā Hān.
 Hāl khārthūñ hāñskārī,
 Gwar manī Sardār o Hānā,
 Gwar mā bāuṭī ki ākh̄ta,
 Azh thai jāngī rahēdhā,
 Rūnghan o Kandor Bādor,
 Shāngo Sañghar dañ Siriyā,
 Banda bāzeñ Bākharīyā, 80
 Rāj-athant simāñ darīyā,
 Drust khākh̄taghant whazhdiliyā,
 Gwāñkh Lēghār chariyā,
 Phurs, Sobhā shāirārā,
 Sughar o lēkhī wathāra,
 'Whāzhā' 'shī mēdhirārā,
 Whāzhā thei dēm ma shushtē,
 Lashkarāñ Jāmē ma khushtē,

Shakulā bēṛ shamushtē,
 Maṅgēhī sha'r pha hisāv-ant, 90
 Gāl pha uzhmāro kitāv-ant,
 Majlisē ma mēravān bant,
 Dañ nighoshān nishtagheñ šat.
 Ākhtagheñ bāuṭ ki khāiyant,
 Girdī sardārān gēhēnā,
 Dostān cho chhamān doēnā,
 Azh bachh-brāṭhān bīngoēnā,
 Shā pha bāuṭān wathiyā,
 Lajj nēshta pha phadhīyā,
 Bukho-eñ shwāi maṅgēho shān? 100
 Khadh na khant cho ma Balochān.
 Ākhtaghē lajjā wathiyā,
 Khashtaghant gudṛ lavilān,
 Māl madī go galimān.
 Basth khārthant mañ vakilā,
 Azh thai koṭā garhēnā,
 Thai mēdhīrā dīr-zānaghēnā
 Dīṭha go chhamān doēnā,
 Gosh, Sobhā o nīāzi,
 Ēsh manī guṭār-bāzi, 110
 Thau kī guṭārē kahēṭha
 Mañ dī pha goshān sunēṭha¹
 Tūpaka-dānga gaṇēṭha,
 Chī ma shānā sar-ākhta?
 Phursē Sardārā wathiyā,
 Jawānaka bē-āmilēna,
 Bakhmal o bor go khawāhān,
 Dāthagheñ mañ Umarā-Hān,
 Hān Balochānā Nawāvā,
 Nukarī bokhta-ish thānā, 120

¹ Note the use of the verbs kahagh and sunagh, borrowed from the Urdu kahnā and sunnā, to say and to hear. Cf. also rahēṭha (l. 77), a past form from the root of the Hind. rahnā, to remain. None of these verbs have been generally adopted in Balochi.

Dāṭha Hoten Jawānakārā.
 Pholathī oli banindān,
 Bithaghē bāṭ go Rindān,
 Khoḥ phīsh-bureñ nihēngān.
 Phīsh phara khoḥā shaghān nēst!

125

XXXIV.

SINAMAN-SHA'R.

Nishto shorā guzārān
 mañ gwar shāhen Mālikā,
 Tērūmī¹ san maroshi
 pardavā rakhi Hudhā,
 Gosh, thau Mīr Hān Malūken
 thau mani guptāraghā,
 Mañ gushān rāsten havarē
 thau ma-ranj-ē mañ dilā,
 Shāhirī mirāt mārā
 lahrī āṭka mañ dilā,
 Yabarē hoten Haviv Khān
 dost-ath-īsh har-khasā.
 Zar māl be-kiyāsā
 ash thau gwar bāz burthā,
 Nīn Haviv Khān nā gindān
 mañ ma Mīrā dēravā.
 Zahranen hoten Haviv Khān
 chukh Soriyā sarā,
 Yabarē dosti bāz-ath
 go hamē khatū-galā;
 Gozhd gamdim bē-kiyāsā,
 thau dāṭha ma khat sarā.
 Dostihā brāṭhē hamēsh-ath,
 dubarā thaī bagi jathā,

10

¹ Note the use of the corrupt form 'tērūmī' for 'thirteenth,' instead of 'sēzūmī.'

Niyatā phushtë murādē,
 bahr khuthāi go bandaghā.
 Brāhimo hotēn Phathēhān,
 nīshta thāi loghā gwarā,
 Nēn tha lēravē dānī dātha,
 wa' pha khushien dila.
 Ma nīshto hairān loṭūn
 pha thāi haisi sarā,
 Thāi duzhman jauren hasaddi,
 ān khafant soren zirā;
 Nangaren Sohari jant-ish
 wa' pha sav-zen nēzaghā;
 Dallan o Miren Salēm Khān,
 bāṭha hairānī thalā,
 Allānā gwar Shāh Mēhrān,
 ān khisānen dānēā,
 Thāi khawān lohēnā chārith
 Pirān kullā sarwarā.
 Sindhuri thēghā thāiyēn,
 hukmen Makhdūm Sāhivā,
 Yāili dastē phusht-ē
 bithaghē kullā sawā.
 Thāi rauzā o bhaṭṭi balaghen
 bāng'havā dān begahā,
 Guzhnagho bāzen shudhiyā
 Nindan Mirā dēravā.
 Gosh thau, Mir Hān, malūken,
 samajh mā mauzhānē dila.
 Nind, ma loghā khush bi,
 odh ma Miri daptarā,
 Thāi khānē ald-o-sharāyān,
 wa' phara main khudhā,
 Bil-dai drogh o libāsān,
 ālimā pharāmaghā.
 Drogh pha imānā khata-en,
 barkatē hēchī niyā,

20

Têrumi san en maroshi,
 jûfawâ pāsānavâ.
 Brāthā go brāthā di jangeñ,
 māl mīlkāni sarā.
 Sāhibi ditha Phiringi
 o hayā hēchi niyā,
 Trān khuṭṭha Sindhā gēhēnā,
 hamē sardār-galā,
 Drāhi bastha phā gēhiyā,
 ba-rawūñ avur Rājanpurā,
 Ditha jalsa Sāhivāni,
 cho ki ditha har-khasā.
 Sāhivān dāṭṭha salāhē,
 bi hamē sardār-galā,
 'Imbarā rawūni ma khohā,
 dauravo Phailāwaghā,
 G'horavāñ gard o gawāreñ,
 burz avo miskeñ Shamā,
 Lēravo-galā bahāghant,
 jahlā thañkhāni dafā.
 Sīnamān Burjāeñ jindā
 khoh thēghā bērathā,
 Jahlā dañ Syāhāf shahrāñ,
 burz dañ Kāhāñ Bārkhavā.
 An nareñ mādhagh khuṭṭhaghāñ
 chapparoñ yabarā,
 Gartho Sāhiv di khākhtan,
 jahlā ma Sindhā bunā.
 Naukari bāz dāṭṭha,
 bi hawāñ sardār-galā.
 Duz khāyan' giptaghiyā,
 daur azh shahr chītarā,
 Burzā zha phulleñ Mariyā,
 azh Bugti phalavā,
 Ma man! aghl o dihānā,
 azh mulkā shuṭṭhā.

XXXV.

Another poem on the same subject in the Jatki dialect of Western Panjābi.

Karāi yād pāk parwar kuñ,
 Sakhi sardār Sāhib kuñ.
 Sunnā sarkār āwāṇḍā,
 Thiā rūh khush abhāwāṇḍā,
 Firingī urda bāhāṇḍā,
 Bāghī de burz dāhāṇḍā,
 Paryāki kilē uḍāwāṇḍā,
 Fatāh kar sob chāwāṇḍā.
 Meḍā hī mulk dā zilā,
 Kiti Sinaman thiwis bhalā,
 Dushman kuñ mārkar dhlā,
 Vañjas thī hosh phophilā,
 Na hosī mulk vīj gīlā,
 Kiyāmi muhkamē zilā.
 Chittī kar Burs nē pathī,
 Parheā Sinaman agon ditti,
 Pahārān kar yakē badhī,
 Laṛaṅ kuñ fauj unheñ kaḍhī.
 Kāwaṛ-kar josh nāl uṭhī,
 Kītus chā kūch Dērē tē,
 'Isē phulān dī sērē tē,
 Vēsān maīn mulk daurē tē
 Ajab Syāhāf phērē tē,
 Dēsān sēk zērē tē,
 Laṛān maidān ghērē tē,'
 Jitchai shahr ī Rājanpur,
 Charheā lashkar taiyārī kar,
 Pushākān joṛ-kar sambhar,
 Thiā Sinaman agūn bahāzar,
 Ṭurē ghorā bahuñ rāh-bar,
 Arab dā bahuñ zorāwar,

10

20

30

Hukm kuñ kar puchhan nokar,
 Bahādur shēr Haidar Khān,
 Charheā sangat Mazāran Khān,
 Lāghāriyā Jamālan Khān,
 Buzdārān Nūr Muhammad Khān,
 Ajab toḷā Sikandar Khān,
 Sakhi dātār Miran Khān,
 Adālat nek Imām Bakhs Khān,
 Sāhib dē nek-nāmī dā,
 Suneā khalkat jihānī dā,
 Agun hā Rūm Shāmī dā,
 Tēdā lashkar kiyāmī dā,
 Lareñ shamshēr zahmī dā,
 Rahē har thē hukāmī dā,
 Aql hai bahuñ fahmī dā,
 Mujonis urd do akkhar,
 Sāhibē Green dā lashkar;
 Thēin-i yak-jāh do othar,
 Misāl i drakht jūn chapar;
 Karē kharkā zamīn kappar.
 Latthe Syāhāf tambū kar,
 Ghulāmē Murtaza mashar.
 Atē nahīn khutt rast¹ pānī dā,
 Barūdē tofdānī dā,
 Thilhin galē haiwānī dā,
 Vahe jo mauzh pānī dā,
 Sunaṇ kanē, na sānī thā,
 Sāhib hē daur mānī dā,
 Atē geāē urd pahārān charh,
 Banācas rāh sarakān ghar,
 Pattheas kāshid ki 'Tuñ ā-par,
 Latthā maīdān vich jākar,
 Nisāl mulk vich pākar.'
 Atē charheā Ghazan ā-milēā,
 Pīnchān te urd phir valeā,

40

50

60

¹ For road.

Duhain te tofakān chaleā,	
Phirin shihan vāngēn kalhā,	
Na dēvē matt koi valā.	
Hamē sarkār uzhimārā, ¹	70
Jihān draushī zhī dākārā,	
Tamām mulkē dan Kandahārā,	
Adālat biaghēn darbārā,	
Hazūri burzi sarkārā,	
Toñ hē Sāhib kamānān dā,	
Toñ hē Sāhib samānān dā,	
Toñ hē Sāhib jawānān dā,	
Uchchā jū roh hānān dā,	
Jithe baiṭhēn nishān alā!	
Hun muridān Shāh Kalandar dā,	80
Buleā main sīfat andar dā,	
Mēhtar Isā paighambar dā	
Ḍittus thēlē sakhawāt dā,	
Khāwind sabh roz-lāngar dā.	84

XXXVI.

NAWĀB JAMĀL KHĀN WAFĀT SHA'R.

Panjū Bangulāni gushī: Jamāl Hān Lēghāri wafātā
gushī: durr-hadisen Baloch gushī.

Hazrat Sohrān Rusūlā yād khanān,	
Yād khanān Pīrā, phalavā shāhīghā girān,	
Mañ dī go pākeñ Khāmdā ² ardāsē khanān,	
Loṭṭho imān bachh go shir dīghaghān,	
Bashk gunāhān ma'āf khanē kulleñ bandaghān,	
Sēnzdahmī samēn ummatē khoṭāēñ zawān,	
Jūfo ē jhateñ droheñ pha dīn-brāgharān.	
Phar dafā imān loṭṭha Shāheñ Qādirā,	
Do jihān mār bashkañ pha rāzīkheñ dilā.	
Mālikā ardāsē khuthē jāme Shāhārā,	10

¹ The five lines 70 to 74 are in Balochi.

² For Khāwindā.

Saïdh auliyā rāh sakhi ānhi bā churā.
 Zīr guptārān, gushindaen langavān,
 Sāz-khanē tārān sarodh dambiravān,
 Barē ma Choṭiā, biashkhunē Lēghārī jawān.
 Mīr Jamāl-Hānē nēkhūo tārifān khanān,
 Rūng'han Bāḍor dañ Siri o Mithāwanā,
 Khoḥē Pathānē Bārkhawān ganjē Nāharān.
 E Jamāl Hān takht sāighā am-jihān
 Pha karēzāen khashaghā Rabb kuzratā,
 Dañ jihān asten nashk, ishti pha kissavān. 20
 Mīr Jamāl-Hānā Tagyā-Hānā trān khuthai,
 Las Lēghārī jumla kullān gwān'-jathai,
 Nishtaghen mardān ash phadhīghā mokal khuthai,
 Suhir sonā zar chāndīe ladithai,
 Āg-butān pha samundrānī pand khuthai,
 Nokhsareñ nokhān mizilān jāhi phujithai,
 Hajj darbār wa' sharife ziārat khuthai,
 Jān chī dukhān gunāhān ājā khuthai,
 Do-hazār rupia maulbiārā bashkathai,
 Whazhdil o whashi pha phadhī randā pand khuthai, 30
 Vāg muhāna naukarān bēri chikthaghe,
 Sī hazār rūpiā azh Jamāl-Hānā kharch athē,
 Lēravo lokān Dēravā ākhto khēn khuthē.
 Murshido Pirān Tagyā Shāhā rakhithē,
 Mā Baloch wārā nāghumā burj drākhuthē,
 Rīndo Hindustān hākīmē mulkē jar-khuthē.
 Pha Jamāl-Hānā kull Balochān armān khuthē,
 Walhareñ mardē go wathī toliē burtha,
 Haddiānī Jāro go jhānjhā tah-dilē:
 Wadh Hudhā-pākā Khāmdār hañcho bhāw-athē, 40
 Mīr Jamāl-Hānā thangaven joē dahmathē,
 Phurs bē-pholā phar bihisht-rāh shuthē,
 Hazratē dimān mā kachēhriā nyādh khuthē.
 Jannat bāghān nīn bunā hīrān sāh khuthē.
 Saïdh, auliyā o mominān shā 'arz khuthēñ,
 Mīr Jamāl-Hān bihishtēñ Choṭi phujithēñ,

Kull Lēghārā wa hakīmān dārū khuthēn,
 Rabb mēhr bi, Jamāl-Hān chī dhakī bachithēn.
 Allāh bē-niyāzen, sak o zorākḥ o 'ālīmēn,
 Kār thāi jawān-an, thars pha hēch khasē miyāl,
 Jamāl-Hān bānd-bozhē, Sardār dañ Choṭiā niyāl,
 Asteñ wadh druāhē, kūraveñ roshān odhar-ē.
 Hukm Allāh Arzailār dēm-diyē,

50

' Mir Jamāl-Hānā gwādh girain, kotā barē,
 Thangaveñ brathāni salāh dir-ē khanē.'

Banda bār zireñ, har ki tho chakhā khanē,
 Mēhr-dawā go āngo phadhghān hairā khanē,
 Jamāl-Hān rājāe ummatā khākht-i pha salām,
 Zahrān khūni bokhtān chī hākīmān,
 Iklāsān gēshtar pha Rindī majlisān,
 Man vaisākhā hānd niyath mard o mādhinān,
 Nangar bhattī chalaghath-i rosh o shafān,
 Rozdar thāi bāz-en, muhr ma hingen kāghazān,
 Suhvi suwāltār bashkaghath bor lēravān.
 Malkamith nēli, ākhirā bārth jawān sarān,
 Bādshāhān, saidh, auliya o mominān,
 Khāmdār khārān tobah-ē chī bāzen barān,
 Thangaveñ bachhān khard ki āriseñ phithān.
 Mālikār ardāsē khutha malkh-phrishtaghān,
 Mir Jamāl-Hān nyāsthai ma takhtāni sarā,
 Jhul nishtēn, thūl go lālēn manjavān,
 Sakhal o shir dāthēnān zāreñ kadahān.

60

Choṭi sighi-en pha Jamāl Hān droshamā.
 Ergeñ ya khārē khuthēn pāken Khāmdā,
 Mir Jamāl-Hān bishtēn o gardēnth-i phadhā,
 Biākhtēn Choṭiā thango sonā kanēhār,
 Dol o sharnā-en vajithēn sirī nau-bahār,
 Khān Jamāl-Hānā basthēnān mirī hathyār,
 Hinkagheñ aspān, filhithēñ borācñ khurā,
 Jamāl-Hān sūbāe maushareñ, Choṭi-mazār;
 Sadh-barān shābāsheñ thāi sohnācñ chitrā,
 Go syālān syāli khutho gwazēnthai thurā;

70

80

Wadh go Angrēzān nishta ma kursi sarā,
 Khaith-o bakkānī phīlaven roshānen sharā'.
 Ākhta āwāzē azh Hudhāi Rabb darā,
 'Biyārē Jamāl Hān, kullen Lēghār mastharā,
 Hand-ē jorāinē ma bihisht jo sarā.'

Thangaven shāghē aditha lālen Sarwarā,
 Tūba sāh phar Jamāl-Hān jhūtaghā,
 Turk Durrānī asten mulk bādshāh,
 Yār o dosti go Imām Bakhsh ē gēshtarā,
 Sangat o brāthī Rojhān Khānē wāzhā,
 Kāghaz o patr ākhta chi dīren ulkahā,
 Āgra, Dilli, Nandanā, Lāhor dēhā,
 Go Jamāl-Hān Sāhibān mēhr-du'ā,
 Thal hukm rājā wadh dān Angrēz daptarā,
 Thurs Jamāl-Hān azh har-khasē handā karār,
 Duzhmanen mard saigh, tafsith-ish dighār,
 Chi zāt-sardār uttam ma Choṭi Nawāb,
 Thēkhtaghen khārch dastē pha māl jēnaghā,
 Lāndaven khoshen phandarān, mēsh o buzā,
 Pha sakhāwat ghaṭ niyāi 'Alī gharā,
 Jatharān doshē, gēshtar jāndar dān-kār,
 Thālān katāren thangaven makalāen bunā,
 Lānghavān khārthān sar-rēsh uchalā,
 Sathān dimānē ma Jamāl-Hān dēravā,
 Duzhman dost palīthanti chandī hazār,
 Khosagh, Buzdār, Lund, go thālien sharīf,
 Gorchānī, Khētrān o nawānī Marigh,
 Las Zarkānī, Drishak bhāji rali,

90

100

110

E barāt-wār ant druh Jamāl-Hān zāhīr.
 Rāst gushagh jawān-en, khasē pha imānā kahī,
 Har khas muhtāj go Jamāl-Hān sadh bari,
 Kūraven gwanden mizil-en, gwāth-e guzi,
 Khāi hawān wakhtā ki banda sudh na bi,
 Ummatā zāmineh Rusūl Muhammad Nabī,
 Muddato jugān mausimān chot bān, laṛi.
 Ji Jamāl-Hānā āsrā handā har-khasī,

Go Jamāl-Hānā nishtagant chandē gharīb,
 Roz chittien bāz khatmen-i pha nasīb. 120
 Bē gumānā ākhta drohāen Arzāil,
 Go Jamāl-Hān dāshtai rājāen amir,
 Sāh pharāhiān ākhirā jagā ilaghi,
 Mir Jamāl-Hān lak-barān kalima bā nasīb,
 Whazh-gushēn Sobhā main risālatē gon-barē,
 Bāngahē suhvi phārphugh-dārā sāz-khanē,
 Ma Amīraen daptarā guptārā gushē,
 Bar ma Choṭiā, Muhammad-Hān Khānā sar-khanē,
 Ya-nadhar rājā gindē phāgh-wāzhahē,
 Ma-bunā Rindē phāgh Rusūlā bashkāthaghē. 130
 Khoh-suhriā hākīmā ikbāl dāthaghē.
 Biyāithē! Mahairā! Rāj dir-ginden Muhammad-Hān;
 Thāi khamān sakeñ charithō ishta murshidān,
 Kādir shērā, Dīn Panāh o paighambarān,
 Shāirā gāl pholithō, khashto ma Qurān,
 Mā hawān suwāl 'arz khuthō go phanjeñ tanān.
 Muhammad-Hān Khānār thangaven bachhā dā Qurān!
 Maḥl-mārīā jhūṭi ma shāgheñ gwānzaghā!
 Gāl main amī bān barkatē shams-putravān.
 Yā Hudhā biyārī khokhar, āfbanden jhurān, 140
 Allāh lak-pālen biyārī humboen jiharān;
 Mausimā biyāi gwarthaish Choṭi naghōr;
 Dā daryā challa machathagheñ phul banwar.
 Akul samjhā shāirē kī rāsteñ hawar.
 Nūr-Ahmad-Hānā, rāj durr-kīlen shēr-nar,
 Gāl ma-bar mardē chī Allāniā ban' zabar,
 Ākhtagheñ mardān bāz ma Choṭiā kadār,
 Jhēraven syālī Nūr-Ahmad-Hān sobh-sar.
 Dēh ch'ān phulē duzhmanān bhorēnthai saghar.
 Raj sardāren, go amirānī zēb o phar, 150
 Dāthagheñ dostī Khāmdā kī nekheñ nadhar.
 Tagyā-Hāne nekh-du'ā-en gālān gushān,
 Go wathī bachhān biyāithē hairānī pahān,
 Ya-thalen tāzī sanjathī malshānī bihān,

Nughrāen sanjān go banātān bakhmalā
 Shahr Sēhwān Jive Lāl khāithē wāhirā,
 Sarfarāz biyāithē ma kachēhri daptarā,
 Mān-khāi rājē Muhammad-Hān, Nūr-Ahmad-Hān,
 Masharēn dānā Tagyā o Dīn-Muhammad-Hān,
 Yak-āptiyā dost-dār chī didhaghān.
 Mizilēn gwanden shāhiyār jamin shālī,
 Nāmē Allāh hardumē mār-en bandaghī,
 Nēn mañ parheān, nēn namāzī rosh bī!

PART III.
ROMANTIC BALLADS.

XXXVII.
LĒLĀ MAJNĀ

Bambori nighor humboen,
 Nodhān raghām gwarithān,
 Dor phur-ant o amrēzān.
 Lēlān ziri kadahē mētāeghā,
 Ro' dan shakalen nokh-āfā ;
 Nindith o mushī malgorān,
 Zhinga khant avr khofagh sarā.
 Ro' dan goragheh chyar-kulā,
 Logh kambalān lētēnt.
 Dastā jant avr barziyā,
 Khashī nughraen ādēnē,
 Mirj zān sarā ēr-khant,
 Hirī droshamāna gindī ;
 Whash hēminīyā nindī.
 Kulārā dariē bandī.
 Majnāen faqir charānā,
 Ditha Lēlavā lālēnā.
 Gwashta Lēlavā lālēnā,
 'Tharā bashkūn lēravān lokēnā,
 Tāzīān kalam-goshēnā,
 Bil manī ulkahā miskēnā.'
 —Pha hamē gushtanā gālēghā,
 Majnāen jawāb tharēnthā,

10

20

- 'Na zīrān lēravān lokenā,
 Na tāziān kalam-goshēnā,
 Na khilān ulkahā miskēnā.'
 —Pha hamē gushtanā gālēghā,
 Zahr-khutha Lēlavā lālēnā,
 Māth ki Lēlavē jhērāna,
 'E di 'āshikeñ warnā-eñ, 30
 Asteñ sadariyāeñ jawāneñ!
 Biyārē kāthulā jaurēnā,
 Shamēna khanūn ma tāsā.
 Suhvi zurthaghā dāiyā,
 Odh gwar 'āshikeñ Majnāyā.
 Gipto kāthulā ting dāthai,
 Gwashtai 'Dāi, ki ravē dān odhā,
 Odh gwar Lēlavā lālēnā,
 Gokhāni dahī rodh-mādheñ,
 Phar mā Lēlavā shastātha, 40
 Jaldi kadahē duhmi biyār.'
 —Pha hamē gushtanā gālēghā,
 Zahr-khutha Lēlavā lālēnā;
 Māth ki Lēlavē jhērāna,
 Jogī loṭiṭhāñ dēsāni,
 Syāh-mār giptaghan barrāni.
 Shamēna khutha ma tāsā.
 Suhvi zurthaghā dāiyā,
 Jaur ma kadāhā larzāna,
 Syāh-mārī saghar juzāna, 50
 Odh gwar 'āshikeñ Majnāyā;
 Gipto kāthulā ting-dāthai,
 Gwashtai 'Dāi, ki ravē dān odhā,
 Odh gwar Lēlavā lālēnā,
 Ahdh-eñ, māigh-o-thai mēlo bi,
 Jaureñ muhikmaē pēch-eñ.'
 —Pha hamē gushtanā gālēghā,
 Zahr-khutha Lēlavā lālēnā.
 Māth ki Lēlavē jhērāna,

- Ashtāñ khuthai jatānrā, 60
 Lokāñ pha shafī katārāñ,
 Shēdhā laḍithai māldārāñ,
 Bag goramāñ sāngā,
 Majnāñ faqīrā rapta,
 Dast go chīravāñ hīngoeghāñ,
 'Dūr bāsh' khuthai bīngārā
 Majnāñ faqīr oshtāthai,
 Chonāñ hushkanen dār bitha
 Valāñ wur-sarā sāh bithā,
 Bānzāñ shikār-jāh bitha. 70
 Roshē laḍitha māldārāñ,
 Khākhtāñ dañ binindī jāhā,
 Batāro shutha chārāna,
 Dārā gudaghā rozgārā,
 Mundē dīthai sarkandē,
 Pholāti thafar dīnjēnthai.
 Āwāz ākhtaghā āñ bundā ;
 'Bundē mañ niyāñ, batāro,
 Mañ dī 'āshikeñ Majnāyāñ,
 'Ishk Lēlavā oshtāthāñ.' 80
 —Pha hamē gushtanā gālēghā
 Batāro shutha larzāna,
 Dandāñ ma dafā karkāna,
 Odh gwar Lēlavā lālenā,
 Gwashtai 'Mā thai dost dīthā,
 Chonāñ hushkanen dār bitha,
 Valāñ wur-sarā sāh bitha,
 Bānzāñ shikār-jāh bitha.'
 —Pha hamē gushtanā gālēghā,
 Shārā phalawā srēñ basthai, 90
 Phāḍh-mozhagh phirēnthai ;
 Nokh-moreñ gwarāñ dārāna,
 Odh gwar 'āshikeñ Majnāyā,
 Valāñ wur-sarā sindāna ;
 Dēmā gāl-khutha Majnāyā,

'Valan-ūñ ma-sin, O jāñi,
 Ash tho nekieñ valāñi.
 Shabī chhilāvē dēpānan,
 Koshā cho shamēnā sāyan.
 Tha ma dostāñi dil o thaukhāñ-ē, 100
 Khaṭ o mēhval o haufāñ-ē.'

XXXVIII.

BĪVARAGH SHA'R.

Samīnā gwārith Soriyā doēna,
 Bahīr potavāñ gwar pha-gwārēnan,
 Sawāhū bāng'havē mā phādh khāyāñ,
 Janē khāñ azh māno dēmā rodhāna,
 Doen sar khofaghāñ chāpā janāñā
 Travokheñ mādhēñ-i khandāñ dēāñā,
 Doen chham-khadhaen āsi balāñā,
 Sarā phōñzē kī shai thēghēñ bahokheñ,
 Bisat azh 'āshik jāñā guzokheñ,
 Manē lohār bāñ wado dēokheñ, 10
 Ma-khañ gudh-shodh hamē dorāñ talēñā,
 Sohāg maigh bēgahā wath āf khāyūñ
 Manāñ do nēstēñ, o bānukh janāñi,
 Manāñ bliā nēñ thai jāñ-gudhāñi
 Tharā-eñ path o khāno āvrēshamāñi.
 Bihishtā bāth thai mātth makkahāñi,
 Tharā paidā khuttha bānukh janāñi!
 Biyā, O Pir-Wālī, lorī, muzhāñi.
 Biyā o zir manī sha'r rallyā,
 Gushē odhā kī Grāñāz nigoshī, 20
 Duniyāi raptaghathī kūrāgh duroshī,
 Nawāñ māñ kūrāvā mārā shamoshī,
 Main dil joritha dillā thalyā,
 Thau bai āshkalo pattā charokheñ,
 Manē topchī bāñ pahñādh girokheñ,

Thau bai bahranī tāzi thashokheñ,
 Manē avzar bāñ chābuk janokheñ,
 Thau phul-ē ki ma-pattā rudhokheñ,
 Mañ bēnagh-mahishk dam-dam khanokheñ,
 Hamo phul sarā wās girokheñ. 30
 Ma khākhātān bolakē halkā wathiyā,
 Ba-gindān Ahmad-Hānā kihaviyā,
 Ravān māñ Phabēn o Bhānī jhokā,
 Mañ shastān mahramē bātiniyā,
 Khanē mālūm manī hanjeñ pariyā.
 Dā mundrī go hasā mañ galiyā,
 Gwareñ tāwiz go zaren hataliyā.
 Phulūhā chāpē ma savzeñ jhuriyā,
 Banāti pab-shēfān bakhmaliyā.
 Rodhāna biyāith dāñ dilā maniyā, 40
 Shalāna biyāith cho māhē chyārdahiyā,
 Binindūn naukh sālokh wazh-diliyā.
 Manān sai pās nyāmā zyādahiyā,
 Khuthāūn mokāl wathī hanjeñ pariyā.
 Gulē ānzī trafoz trinē bithaghiyā,
 Khafant-i narmagheñ jighā wathiyā. 46

XXXIX.

I.

MĪRĀN SHAAR.

Suhvā yād khanān Sēhwānā,¹
 Bashk Lāl manī Imānā,
 Kahnē o kavot murghānī,
 Hāl mahramē dostānī,
 Direñ mizilo rahiyānī.
 Gwar thau manī minnat-āñ savzeñ murgh,
 Udrē azh wathī shav-drangā,

¹The allusion is to the shrine of Jiwe Lal at Sehwan in Sindh.

Azh murghānī kamunden khohā.
 Biro gwar mēravā dostēghā,
 Thau nindē manjavā rāstiyā,
 Tharā-shēfi mañ wathī āstiyā,
 Bārth-i mañ wathī chyār-kullā,
 Azh phireñ harraghānī drapā.
 Thau phēshā zor ma dai murghiyā
 Phancheñ changulāñ thēghēnā,
 Ēshāñ thau ma jan mañ dostārā.
 Azh thau ya hawālē phursi,

'Kahnē, thāñ dēhē murghān-ē?

Phachē lāghar o hairān-ē?'

Dēmā gāl-khāic, savzeñ murgh, 20

'Mañ Lāhor dēhē murghān-āñ,

Hācho lāghar o hairān-āñ,

Mā shap pha langan o rosh pha pand.

Mā ya patten shalāñ khāiyāñ.

Hēch jāh kī niyath Lahri khaur,

Phēdhā wath na bi dosto kull,

Paighām gon-ath-ūñ warnāyē,

Gon-an ludanē Mirānē,

Rāj thañgaveñ hirānē.'

Bēr Bibari gāl-ākhta, 30

'Gwar thau malā mīnnatāñ, savzeñ murgh,

Jhatē savr-khanē, ēdhā nind,

Matñ kaulī sargipt, gokhāñ baranth,

Chukhi whāv barāñ wasiyā;

Turkī ma khavāñ loghārā,

Kashāñ sasātāñ bazēnā,

Bakkhālī gur o gandimā,

Mirzi shakalāñ whashēnāñ,

Zikē roghanāñ zardēnāñ,

Gokhī shakaliēñ shirā, 40

Gāj pambanē thorhiyāñ,

Ēshāñ bar phara Mirānā.'

Mirāñ rajathiyā ākhto,

Gon-atḥ g'horava Mirēghā,
Mīr Chākūr hazārī phaujān.

45

XXXIX.

2.

Sohva yād khanān Sēhwānā,
Bashk Lāl manān imānā,
Kahnī kahēv murghānī,
Hal mahram dostānī,
Gēshtar hirsarī hothānī.
Lorī zēhmarān ākhta,
Dost dast nishānī ārtha,
Maujdāreṇ dil bodh ākhta,
Kārzi bāragheṇ singārtha,
Phēshi mullayō bāngā,
Phuleṇ sar-mahārē shipta,
Yak-pattī shalāna khāyān,
Ganjeṇ Bēlo Nūr-wāhā.
Jatānī bunindī jāhā.
Kullā gorginā gāth (?)
Dost amsarō phal chhāt,
Jēdī amsarō lihavi,
Shasht mardumē pha-phursē,
Rindī bērageṇ sagh bandān,
Kull bānzārā letēnān,
Bhauṛī wās gīrth lālā,
Shazhmāhī zēhīr thālān bī,
Rozi bā manī balādhā,
Barkat ilāhī jawān martlā,¹
Rēlē zāhīrē darbēshā.
Diwān biyārē kalamawā.

10

20

28

¹ The last three lines no doubt belong to No. I.II., Isā and Berī, where they are given by Lecch in the same form as here.

XL

PĀRĀT O SHĪRĒN.

Dēh o ulkahā gindānā,
 Nāmē-nām phar Shīrēnā.
 Guḍā gwashta Bādshāhā jindā:
 'Gwar mā sadh-manēn singē ast,
 Har mar kī hamē sing phroshī,
 Dastā sir khanān Shīrēnā.'

Choṭo walitha almastā,
 Rāstī khofagh o ya dastā.
 Gwashta bānukhen Shīrēnā,
 'Sing cho mominān bāthē,
 Syāheñ sirmughī hūth bāthē,
 Dastā dor ma khan dostēghā.'

10

Sālēā khuthai kāmā-i,
 Sing cho mominān mom bitha,
 Syāheñ sirmughī hūth bitha,
 Gwashta Bādshāhā jindā,
 'Zarān dēān bē-qailā,
 Suhreñ thaṅgavā bē-tolā,
 Ān kī 'āshikā ziyān-ārī.'

Gwashta harragheñ randiyā,
 'Mañ zarān girān bē-qailā,
 Suhreñ thaṅgavā bē-tolā,
 Mañ hamē 'āshik ziyān-ārān.'

20

Nūn alopān janāna ākhta,
 Ākhta dañ hamē Pārātā,
 'Bachak! armān-eñ thai dukhānī,
 Thau sālēā khutha kāmā-i,
 Ya-roshē na dithaē didār,
 Shīrēn bānukheñ ziyān-bithā,
 Saughan Khāwindēghā dithā.'

30

Pārāt bāngohā ziyān-bithā,
 Āf ma dobareñ sār' bithā,

Zurtha-ish hamo kândhiân,
 Mâri bunā gwāzēnthā.
 Gwashta bānukheñ Shīrēnā :
 'Dāi, pholā khañ azh kândhiân,
 Patēla chi khasē gon-en.'
 Kāndhiān jawāv tharēnthā,
 'Pārāt bangulen ziyān-bithā.'
 Dāi gwān'jathā Shīrēnā, 40
 'Dāi, shodh manī malgorān,
 Mā burzā tokh-deān chūniyān,
 Mā pha 'āshikā thuniyān.'
 Gwashta khēghadheñ dāiyā,
 'Pārāt ma-bunā drākhān-en,
 Sind nishtagheñ Jaghdāl-en.'
 Gwashta bānukheñ Shīrēnā,
 'Dāi, thau ma-khañ ē tātā,
 'Āshiq na-pholān zātā.'
 Shīrēn bānukheñ ziyān-bithā, 50
 Saughan Khāwindēghā dithā,
 Dēmi ān-jihān mēlā bī. 52

XLI.

DOSTĒN O SHĪRĒN.

Dostēn nām Rinde ath ki sāng bithiyath go Lāl-Hān
 jinkh ki Shīrēn nām ath-i. Hardo, Dostēn di Shīrēn
 fārsi 'ilm parhithaghant. Roshē Turk ākhto mānrikhta
 Rindāni halkā, khardē mard khushtai, Dostēn giptai,
 yakhē thi mard di gon-gipto kaiz khuthaghant-i, Arand
 shahr ārtho. Hamēdhā kaiz bithiyā bāzeñ sāl gwastha-
 ghant. Phadh Shīrēn māt-phithān sāng khuthai thi
 Rindēā go, ki ānhī nām di Dostēn ath. Gudā Shīrēn
 sha'rē jatho kāghadhā likhtjo Dostēn nēghā shasthāthai;
 faqīrēā ārtho Dostēnār dātha. Gudā biāna ān Turk, ki
 hamodhā Humāu phalawā hākīm ath, Dostēn wathi galagh

chakhā galphān khutha, guḍā khidmat khaṇāna mazaen galphān dozwaḥ biṭhai, do khuragh dāthaghantī ki 'ēshān sām̄bh, sakiyā sām̄bh-ish.' Mādhin ki chyār sāl biṭhaghant, guḍā zēn bastha-ish. Dostēn hawān Rind ki sangat ath-i juzaintha charaintha hoshēnaghā pha. Hawān rosh ki Turk ānhi nēl bokhtaghant, Dostēn-azh kanl giptai ki 'likāna na rawān, ash tho mokalaīnān guḍā rawān.' Hawān doēn mādhin hoshēntho thahithughant, guḍā 'Īd rosh ākhta, galagh-thāshi khutha Turkā, guḍā Dostēnār gwashtai ki 'Tharā mokaleñ, shawā doēn baroēth, mādhinān thāshē.' Guḍā Dostēnā phol-khutha ki 'Mār mokal-eñ?' Hākīmā gwashta 'Hau, shawār mokal-eñ.' Guḍā shutho ān doēn mardān bukhto galagh ishta, nūn ki thāshāna ākhta hākīm nazikhā gwashtai, 'Hākīmī mār mokal-eñ, mā nūn ravaghāūn,' guḍā gur-khuthai. Hākīmā phauzhār hukm dātha ki 'Mailēth-i! girēth-i! khushēth-i'; rikhta-i urd pha-dimā. Ān-mar Chhāchar dagā shutha: Tobavā 'sh-āndēmā nilēñ mādhinē khapto murtha, 'shān roshā phadhā ān hand nām Nill Lakri biṭha, dām nām hamēsh-en-i. Dēmā Bhūrā-phushtā hawān roshē bhūrāēñ naryān khapto murtha. Guḍā Nīlā-khundā, Phailāwagh shēri phalawā, hamodhā ya nilāēñ naryān trakitho murtha. Har hand nām 'sh-ān wakhta phakhā biṭho shutha.

Guḍā azh Phailāwaghā urd gartho phadhā shutha. Dostēn dōhmi Rind dī Narmukhā rasithaghant ki loḡ hamodhā ath-i. Bēgahā ki hamodhā rasitho darkap-tagħant, ya chhoravā gindant gwarakhān chārainagheñ, grēghā dī astēñ. Dostēnā phol-khutha ki 'Chhorō, pharchē grēghāē?' Gwashtai 'Main brāth shutho kaiz biṭha dēri-dānī, ānhiyā nokhē ath, thī yakhēār dātha-ish, maroshi sir biaghen-i, mān phawānkhā grēghān.' Phursitha-ish 'Chhorō, thai brāth nām khai ath?' Chhoravā gwashta 'Main brāth nām Dostēn ath.' Gwashtai 'Tha grē na, thai brāthā Hudhā khārī.' Phol-khuthai ash hawān chhoravā 'Sir ki khanagheñ bawān halk bakhū-eñ?'

Hand dasithai, hakalāna shutho hamodhā ditha-ish ki sir chalagheñ, guḍā hamodhā sir-manhā bi-khaptagħant. Rindāñ phol-khutha 'Shawā khai-ēth?' Dostēnā gwashta 'Mā Domb-ūñ.' Phol-khutha-ish 'Shawā sha'rāñ chiē zānē?'

Dostēnā gwashta 'Sakiyā zānūñ, mā Domb-ūñ, dambiro biyāre guḍā sha'rāñ gushāñ.' Dambiro ārtho dāthaiish. Dostēnā guḍā hawāñ sha'r zurtho jatha ki Shīrēnā kāghadh lāfā shastāthagħant. Sha'r hamēsh-eñ ki gwashtai.

Zangī manī baḍēro,
Gwaharām manī jāñ o bēl,
Whāntkār shīhaneñ shāhiyē,
Ludhokheñ khasha vēliyā.

Saughāñ pha thai rīshānā,
Nokheñ ākhtagheñ masānā,
Sigh-eñ gor-khusheñ syāhārā.
Āfā na wārth bāhnēghā,
Kikh o karjalāñ Sindhēghā:
Lotī bāhirāñ dashtēghā,
Lotī wadh-mahāreñ jīdhāñ,
Phitokh dafā mādh-gorāñ,
Dorī phur kumāreñ āfā.
Sutī phurī khalāvāñ,
Whāvā kālarā nelāñ,
Marwārī jauāñ zivirēnāñ.

10

Mardē azh Hurāsāñ akhta,
Lēghār chādar o humboeñ,
Bār rodhanāñ gon-ath-i,
Hurjīñ maidheñ bhangāñ,
Sarbār kandahārī misk-ant.
Phaighām gon-ath-i Rindāñ,
Tahkikeñ salām Shīrēnē.
—Noḍhāñ shañz-jatha¹ Konārā,
Dashto dāmanā Mungāchar,

20

¹ Or gwānthughāñ.

Saniyā naghōr lumboēn.
 Dōr phuranti, amrēzan,
 Larzant¹ cho gwanāni thākhān,
 Chotant cho kawāndī boghān.
 Laḍī mān-chatha māldārān, 30
 Mēshī buzi whāntkārān,
 Mezhdār Sahāk bachhān,²
 Bumbār basthaghan bānukhān,
 Sarbār lārīthan gwānēchān,³
 Bhaunar⁴ khandagho Nagāhū.
 Khondān⁵ phrushtaghan zardoān,
 Lokān go srafēn⁶ katārān,
 Khādān go himāren phādḥān.
 Mēsh azh draninā sēr khān,
 Buz azh gwārighā lāl-phulā, 40
 Rīnd azh maidḥēn gandimā,
 Pahnwāl azh pānir-ponchā,
 Lahri azh gwan-photākḥā.⁷
 Shirēnā jāṭha srādḥēn kull,
 Ma Narmukh gēāven rējā,
 Gwān-janth dil-saren ḍāiyā,
 Ziri kadahē mētēi,
 Ro⁸ dan shakaleṇ nokḥ-āfā,
 Randith mushith malgorān,⁹
 Khāithi dan wathī chyār-kullā,¹⁰ 50
 Kullā dariyā bandith,
 Shiskant thaghard, nishtēnth-i,
 Jhul phalawā lētēni.
 Dast janth avr barziyā,

¹ Or draḥshant.² Or yārān.³ Or Sarmā giptaghan lārēkhān.⁴ Or Mol.⁵ Or go phādḥān.⁶ Or phā shavī.⁷ These five lines (39-43) occur only in the Shambāni version, and are inserted between lines 45 and 46, where they are evidently an interruption of the sense.⁸ Or Malgor shusthagḥēn nashlājā.⁹ Or Ilīyāth ser-murādeṇ kullā.

Khashī nughraen ādēnā,
 Phuleñ zān sarā ēr-khant,¹
 Gindī azh wath o gonāfā.²
 Grēgh kxanth humāren chhamā,
 Añzī rishant ma dramā,
 Jigh sar katikā mēnān,
 Biyānt-i gohār janiyā,³
 Sharren somaren⁴ chhil o chyār,
 Biyāyant o gwarā ēr-nindant,
 Shār phalawā lētēni.
 Phursant-i dilā o hālā.

60

'Pharchē khunalat khor-dēmā,
 Suhren mañ makho nilānā,
 Brīkh thāl bambaveñ danzēnān,⁵
 Thāl chham-kadaheñ añzēnān?⁶
 Grēgh bith,⁶ janān tēlānk dāth,
 'Dir bith, o janān, jawānē nā,
 Dir bith, o janān, dir nindē,
 Bilān khunāl o khor dēma,
 Suhrān mañ makh o nilā bant,
 Brīkh o bambaveñ danzēn bant,
 Dost shumē pha-kār nen:
 Ān-mar kī jānā dozwāh ath,
 Suhrā rēa Turkārā,⁷
 Dīthā harragheñ bad-duāyān
 Turkān azh Harēb gwāzēnthā,⁸
 Ganjēn Ispahān phār bīthā,
 Mān zar-joshēn⁹ Arandā ahahreñ,
 Sunjēn isp-tahāleñ lāfā,
 Bakhtā Mir-janēghā khushta,
 Dost o Ispahānā bokhta.⁹

70

80

¹ Or Ēra kāmālū sar zānā.

² Or Much mañ janān jēdī gohār.

³ Or bē-rauikh-an.

⁴ Or Suhrāni rār rakhl.

⁵ Or dir-pandēn.

⁶ Or Gindī dromhant bēriyā.

⁷ Or lūrch jēdīr.

⁸ Or zahr gīth.

⁹ Or Turkān Mughalān gīpā.

Dūng bant janikh Rindānī,
 Malānī phadhā shēf bān,
 Khāyant khargazī krāmānā,
 Nēkheñ niyateñ gon-deāna,
 Maurān azh kurmān sindānā. 90
 Phaṭān gwārighī lāl-phulān,
 Nēm jamaveñ jighā jant,
 Nēm khunal o sarhoshān.
 Nēm pha samāeñ kauliyā.
 Yakhē pha manī niyatā,
 Chitho mañ wathī mushtā khan,
 Bā' phusht azh badhāñ jaurēnā,
 'Shith daz-gohār jediyā,
 Dastān pha Hudhā burz āreñ,
 'Allāh kī biyār Dostēnā, 100
 Sat samāeñ kauliyā,
 Ēshiyā na, hawāñ oliyā!
 Bor pha lamaghāñ shēriyā,
 Baro mizilān dirēnā,¹
 Biyārā wāzhā amirēnā,
 Mēl mardumā hirēnā,
 Nind o nyādh phūth o māthānī,
 Dīmān shakaleñ brāthānī,
 Rozi bā' Malik Dostēnā,
 Didār khashā, rozi bā'. 110

Shirēnā ashkhutho phajyārthai, gwashtai kī 'Hawāñ mard Dostēn en kī sha'rā janagheñ.' Akhto phol-khutha-ish 'Thau khai ē.' Gwashtai kī 'Mañ Dostēn āñ.' Gudā āñ gudī Dostēn kī sir biaghath-i, an-mardā gwashta 'Nīn kī tho ākhtaghāē, sāni bithaghāē, Shirēn thai nokh-en; baro sirā khañ, āñ kī mā kharch khutha tharā bashik-en.' Gudā sir-khutha Dostēn go Shirēnā. Thi hañ en.

¹ Or Khosrā } dehāñ dirēnā.
 Usairā

PART IV.
LOVE-SONGS AND LYRICS.

XLII.

Sohvān yād khaṇān satārā,
Rozi rāzikheṇ dātārā.
Gozh-dāre' hadisān yārān,
Jāmi gwashtagheṇ guftārān.
Lori! zīr manī katārā,
Gon-dai go zhalokheṇ tārā,
Bar gwar hākimā sardārā.
Mā roshī raptaghān paikārā,
Ma ganjeṇ Dhādara darbāra.
Mā shakhsē ditha ma bāzārā,
Kiriṭh-i sarī goshārā.
Janth shānavā zunhārā,
Pēch dāth avo giwārā.
Rakhē rakhtaghan gulnārā,
Sham khaṇth-i mushāg-dārā.
Phonx drāzhā cho kātārā.
Ma bāghān dithaghān sai totī,
Har sai anisaro azh motī.
Gul ma Sāhivī bāghān-an,
Shēr Sultānē saro phāghān-an.
Gwashtom kī amulā gīndān,
Miri majlisān nindān,
Sālī mahvalānī bandān.
Niū kī bithaghūn rū-pha-rū,
Dithūn kasrat o dost khūb,

10

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Gam khashto dilam bodh-ākhta,
 Gulān tāzhaghē phul bitha,
 Har shākhā wathl rang bitha.
 Dostā azh dilā sau bitha,
 Dēm go azizān bashkātha, 30
 Zēwā o Jamālā ditha,
 Mā arwāhā badhen khār zitha. 32

XLIII.

Jām Durrak Dombki gushī; sohav-shahīd gushī.

Akhtaghan khandāna girokh doshī,
 Kihaviyā azh julgavē phārā,
 Hāl dostānī dāthaghan mārā,
 Mā gulī ginnāshtan avur jānā,
 Rustha ya drīnē dakhanē phārā,
 Pha-gurā istinē ajab-rangē,
 Drust maī dostē mahzabē gonan.
 Mā ganokh-ān kī go dilā jhērān,
 Dil ganokh-en kī go manān jhērī,
 Grēh khan thango-droshamī bachhī. 10
 Zora khan shaiho zālimī Turkī.
 Ma muzhān zanzir māfarē loṭī,
 Hazh'-māhān kī ma sadhān yakhē,
 Mūla ma gwārān dah-sadh o lakhē.
 Mā dilē hāl bi-markhafā dātha,
 Dāh-burtha bahriyā ravokhēnā,
 Zhīnga khan mawrī zāmuren dūmbā,
 Janth avur sar zānā malūkēnā.
 'O manī wāzhā, bangā miskānī,
 Ma thaf phāghā misk Hurāsānī, 20
 Kādhirē sawwā rāh nigāh-dār bai.
 Ma tharā bēgahī barān odhā,
 Ma hamān mīrī dērai loghā.
 Ān khasē āhū-droshamē mān-en,

Sarva-kaddeñ o gwar gawar griheñ.
 Lāl, hirā, o ān-simī boeñ.
 Farz-khañ iz'hār kh'ān-sarī gālāñ,
 Azh waṭhī muhtājē dilē hālāñ,
 Nishteyā andohā khañē thālāñ.

29

XLIV.

Doshi ma hiyālē nokheñ,
 Dithom mardumē ludhokheñ,
 Zēbā hir phar māh thosē,
 Murghāñi wazīr sar-khashēñ,
 Lāl mia amsarāñ wadh shāl-eñ,
 Dāb-ant-I hamo gum-rāh-eñ,
 Sahth-o-zēwarāñ zēbā-eñ,
 Wadh-go-en kabūli māheñ,
 Kulla goraghen sar-sāh-eñ,
 Istārāñ gulē dēmā-eñ,
 Nēñ ki pha-judāi rāh-eñ,
 Kāfen cho faqīrā zurda.
 Hūniya kahē cho raftār,
 Raftārāñ gisē cho bāzār,
 Paiyāñ bakhmalo thāi bulghār.
 Dastī ārizāyāñ mushtē,
 Pardēshi faqīrē khushtē,
 Lāl andohāñ phēloshtē.
 Dostī daz-nishāñē ākhta,
 Gam-khushtēñ dilē bodh-ākhta,
 Raftār pāyāñ gēghēnthāi,
 Zulf zirih-bureñ thēghēnthāi,
 Chhamāñ chogh misālī sohan,
 Cho ki āñ chirāgh mashrū-eñ,
 Baghāñi bharā khashbū-eñ,
 Dastīñē phurongāñi sar,
 Demā droñsh-ant-I murvādhir.
 Āndiyē atakē māñ-khañ,

10

20

Thangāen khalilāe khañ,
 Grīh thāngaveñ hārā khañ, 30
 Syāhmāro larho likh o jau,
 Dastē-azh milē phērozau,
 Mārā mañ dīlā astē thau.
 Āndēmā ma-khañ yakh atrau,
 Shāngo shadyan o shingo mā,
 Āina na-khanūñ jukhto thā.
 Ras giptaghan pāzēbāñ,
 Mahtābā payāfeñ gēgh-āñ.
 Mozheñ dīl manī bāgh bītha,
 Ya shākhā hazār shākh bītha, 40
 Har shākhā wathī gul bītha,
 Gulāñ tāzhagheñ rang bītha.
 Hūniyē kitābē wānthā,
 Chhamārā chirāghī bītha,
 Dorokhāñ khañē darmānē,
 Naukar-on thāi farmānē,
 Dukhānē gwar-eñ hārānī,
 Naukar-on thāi nāzānī.
 Nāzāñ kham-khañē, zorāwar,
 Thēghī nāwako bāzigar, 50
 Nēñ kī ash thāi dastāñ dar.
 Mīrāñ 'shī, 'Go mā pyālaē zītheñ war.'

XLV.

O samīn be phursā bibishtiye,
 Azh latīfā nēmaghā khāiyē.
 Mañ gulā dēmā mēi khuthē doshi,
 Bairamo āsī sār khutho māb-thos.
 Bo azh brīkhāñ raptaghan whasheñ.
 Hījī manāñ momlā janant pāsāñ,
 Cho kahirāñī āraveñ āsāñ.
 Bē-karār-āñ mañ nēmshāñī pāsāñ,
 Pha whashīñ dost hubbo iklāsāñ.

Zillatān sāhsārē dēāē jānā,
 'Na' nā khanān pha dost pharmānā,
 Cho isparān dēmpān manī jānē,
 Chābuko chashm-did paikānē.
 Kahr amulānī girgiren nāz-ant,
 Dañ-damē gār-ant, dañ-damē bāz-ant.
 Neñ dafā gir ki gāl khanān roshen,
 Neñ manān kurzat, mazāl chosh-en,
 Pha dafā mahlijā dī jān āyān.
 Nishto duā go hawān roshē.
 Wa' huḡḡhā mēhrān man dillā shēfi!
 Ēr-khaḡi dost azh thaḡgaveñ takḡtā,
 Biyāi rodḡhāna cho chyārdāhī māhān,
 Masaron bī cho Akbarē Shāhān.
 Guḡā azh durr-chiren dafā phursān,
 O badḡhashkānī grān-bahā lāl-en,
 Mārā thai loḡhwāren sāren saughan,
 Irmiri gōn-khapḡon anāḡāhī,
 Phar thai saḡḡh sakhalen nyāḡḡhān,
 Hon bahā ban pha sakhalen khulkān.

10

20

20

XLVI.

Doshī dil-ravā-en jānī,
 Sartāj o samand khādānī,
 Gwashtom pha dafī phanānī,
 Osā thau ma-char haiwānī,
 Girdī āravān phirwānī,
 Chandī āshkānrā ziyānī,
 Kulfo phrushtaghan shakānī,
 Ishko manitha hakānī,
 Gwashtom kēḡhaḡḡhen sāzārā,
 'Durr-chīno hazār nāzārā,
 Phulkhand c shakar-guptārā.
 Hāl ē faḡirē ēsh-an,
 Zirdē azh phirāḡḡhān rēsh-an,

10

Ān ki mālik dozdar-an.
 Ān azh munkirān bē-zār-an.
 Jān Jāmavān khāksār-an,
 Harzatā darūd khār-an,
 Shāheh kirdagār āsār-an,
 Gwafshē nēmshafān nāl-an.'

19

XLVII.

Rosh ma jhuriyēn ki sāh bi satar,
 Sarinā ki bandān, sarinī khakar,
 Nodhān duāni 'arzē khanān,
 Nodhān shalith shādhihi Narmukhā,
 Domshāh khanant chur khaur go hayā.
 Charant, basthaghant band, dor bant sariāf,
 Kūnji amul phādhi-khāi bāng'havā,
 Kūnji kharkant, ma dorān ravant,
 Pahrē phroshant, gardant phadhā,
 Much bant kafutar ma khofagh sarī. 10
 Lēsān g'hararant rohēnawān,
 Pha-hunar āv-deān shaf-jathēn lādēnā.
 Thāi chhalav mundri go sonēwalān,
 Rēh-dāthaghant dasti sonāravān,
 Ma rashēb g'harainthaghān zargarān.
 Thāi phuloh sona-muhreñ trafi go khajān,
 Sarāfi gushī gāl nēm ālimā.
 Shēr bi parī-thos, wāsē girān, 15

XLVIII.

Phairi azh bāgheñ Bēlavā,
 Mañ go ravokheñ Mēhlavā,
 Mēhlav rakhēfāno na dā,
 Pākeñ khashān go doravān.
 Suhvi azh loghā raptaghān,
 Hikkabahtā gindaghā,

Hīkkabālī azh khoh bunā.
 Sārtheñ ki nodhāñ shan'jathā,
 Barfāñ shaf-rosh bēriṭhā,
 Barfāñ thārikeñ shafāñ, 10
 Barfāñ jalishkāñ boṭhaghī.
 Ma zar-hariyeñ taṭhaghāñ.
 Drākhi ki drangāñ phakhaghāñ,
 Līmo go harzatī barāñ,
 Saldhāñ murghāñ wārthaghan,
 Bāñz o shudhiyeñ kauntarāñ,
 Arbāb o arshī phrishtaghāñ.
 Āsē pariyāñ bālīṭhā.
 Ma khoh bamborī sarē.
 Much bīthaghan arshī parī, 20
 Much bīthaghan chāpā janāñ,
 Phēsh khapthaghāñ, yakhi gīrāñ.
 Phēsh khapto, phadh kinstthaghan,
 Guḍā arshī parī bāl-giptaghan.
 Mañ go hayālāñ manthaghāñ,
 Go shajanē lahmē shamā.
 Bāl gipto burz bīthaghan,
 Arshī parī gāl-ākhtaghan:
 'Ohē faqīr, haiwānagh-ē,
 Haiwānagh o dēwānagh-ē. 30
 Mā ē dunī mardum nayūñ,
 Mākhi-ūñ shahidāñ parī.
 Āñ rosh ki ādhat biyāñ thāi,
 Khār-khāna mukīmī sambarī,
 Nindūñ ma thāi chyārā sarā
 Zirda thāiyā āv-dēñ,
 Dilā pha maskifā murādh.
 Hālo khanēth kungurāñ,
 Kungar jareñ brahondaghāñ.
 Arshī parī sir khanāñ, 40
 Jāñ o gunāhāñ dir-khanāñ.

XLIX.

Goshēth kungurān,
 Bē-lokēnaghān,
 Shāhī ambalān.
 Gozh-dār guptārān,
 Shāir daptar-ān.
 Lālo riptaghān,
 Gālo gwashtaghān,
 Durrā suptaghān.
 Phairī phanaghā,
 Dīthom dil-ravā, 10
 Uzhrōā misāl.
 Sinaē dumba mār,
 Postānā bahār,
 Dandānā ānār.
 Thai phulleñ khandaghān,
 Hirtheñ jēnāfān,
 Rēshi nalgazān,
 Ainānī makān,
 Hardo jind o jān. 19

L.

1.

Sohnā Bashkali gushī: durr-hadiseñ Sūrihānī gushī.

Maroshī huzhmatā bān dīṭha dīlbar,
 Jamāle tājasar Sultān Shāhpar,
 Nashud misle wakad ash-rās¹ naubar,
 Chī dārad dāwahē shamshād ī arwar.
 Parē nāzāna mūn-nind azgar.
 Kamun phar khofaghān cho zulf ī ambar.
 Parē zēbān shānē Shāh ī khūbān,
 Bayāo chiktār khanān husn-ō-satāhān,

¹ This obscure word may be a corruption of the Skr. *apsaras*, which in Sindhi takes the form *apsharā* or *apshārā*, a fairy or houri.

Anishagh-muhr-eñ cho Sultān Sulaimān,
 Pha hikmat kaiz dārī jinñ dēñ. 10
 Thahājat dāsht ainā chīl rāsān,
 Chī hājat ba khamānē rāb-i-kāsān.
 Zannat bi-āshkāñ mīzhgāñ chautīr,
 Kanat bāzē ghāribāñ jāñ i taqbīr,
 Biyāfē anfini cho tēz kātār,
 Miāñji ma ainā choki sardār.
 Du moṭiyāñ dahāñ-eñ phoñz bāñsar,
 Pariē nishtaghā phar haud Kauñsar,
 Doeñ lab lāl-ath-i, dandāñ jāhwar,
 Dafā i jāh giptaghant durustā pha yagsar. 20
 Gulā guftār shirin-zawānā,
 Nakhat totī shakar-lavzī ēshāñi,
 Niānē az thāi khandēñ zaniyā,
 Charē mauzheñ dilā zurtha maniyā.
 Ajab sārhan sawārtha sāz rakbat,
 Misāl tāus āskāñ biṭha azmat,
 Du-fista sēñ bar misle anārāñ,
 Satāhāñ gēshini zēbāē biānā.
 Hisābāñ gwar thāi gwamzi miānā.
 Kadam zirē pahnādh loḍ raftār, 30
 Rivāj-e biṭhaghant hasti nigharsār.
 Manāñ go zālīmēñ zēbā pha yagnāth.
 Bi-zurtha dav-dale cho kī gannokhāñ,
 Charāñi lahar majnūā du-tokhāñ.
 Dil andar dāthagha fazle karīmāñ,
 Manī hālē gulārā bi cho āghā,
 Haḍheñ-i zillatāñ zitheñ bāñ druāh. 37

2.

Bashkali Sohnā durr-hadis Sūrihāñi gushī: imar hudhāi
 lakhā khardē gāl gushī: Sohnār phasawē dāth gushī.

Maroshī dost ma dābāñi dimāken,
 Gushī grāñ kimatēñ lālē bi-drashkē,

Niyarzē nirkh cho lakē falūshān,
 Khālī dārē manān jāhwar-faroshān,
 Zawād-tātē 'atar-dalēlān,
 Jathai saikalp¹ tēlān phulēlān.
 Trufī ma maizarā grān-kīmatēnā,
 Shamāl rokheñ ma koshā bairamēnā,
 Nazr ki māku mā zaren kumātān,
 Khuthē ma kāmākān shamshād kull bān, 10
 Guleñ lālā gulzāren gulistān,
 Kijil biṭha kadah sarvē ma bostān,
 Khuthai chandī chakor sar-farēshān,
 Thav-ē Sultān, mañ thai pāe-khāk-ān,
 Manān hardam ma bān zi fikr hoshān,
 Manān Adam azh zirdē shamoshān,
 Nighozh-dār iltimāsē gwar thau wadh 'shān,
 'Bakhilēn sāhivā khas na 'shī jawān.
 Ummēdwār khanān phēshā gharibān,
 Wathārā pardavē guḍā khanant grān. 20
 Sukhun kī azh dafā durreñ darā bī,
 Misāl khaptagheñ singā gwarā bī,
 Kamund grān cho singānī bārān,
 Naro' go gwāth bāzeñ haur-hārān.
 Gēheñ khādān rājī tāj-dārān,
 Manī arzā nighoshē, jannati hīr,
 Nukābā azh jabīnā āzhoā zir,
 Biyāyan mahram o dāgh ban dilā dīr.
 Thai dastān jihān pās-pānīr,
 Wath go bī go sātā dil pha jānī, 30
 Rasān dan mizilā haīr o amānī,
 Hamodhā kī thurs neñ drapēñ zālimānī.

¹ For mākalp.

PART V.
RELIGIOUS AND DIDACTIC POEMS AND
LEGENDS OF SAINTS.

LI.
SHĀHZĀD SHA'R.

Shahzād Chākur gushī.

Hamdē khudāwandā gushān,
Maḡhahē Muḡammad Mustafā,
Shāheñ 'Alī Shēr-eñ Hudhā.
Roshē ma hadisi kissavē,
Mañ ma hibb hablās ashkhutha.
Ya-shamba¹ gwar ādēnaghā,
Ya tāb atho mislē niyath.
Shāhā pha kāhārē² nazar.
Kursi zareñ rās-khutha,
Lavz shakhal o dil-momin ath,
Wāj'hē wali-ath roshin-ath.
Rosh-o-shafē jāh dāthaghant,
Rosh-o-shafo hirthēñ hasēv,
Jagha zamīn rās-khutha,
Āñ dūd kī bālāghā shutha;
Nen arsha būd, neñ kurshē būd,
Neñ loh³ būd, nen kalam⁴ būd,
Dādi Hawā Dādā na būd,
Ibrāhīm khalilu'llāh na būd,

10

¹ For shau'.

² For P. kahar.

³ Ar. *jamā* creation.

⁴ Ar. *kalīmāh*, speech.

- Kishti Nūhānī na būd, 20
 'Īsā rūhānī na būd,
 Takht Sulaimānī na būd,
 Khud būd ast, Hamid 'Alī.
 Mañ niñ pha Balochī gushāñ.
 Dharti pha chyār karnāñ¹ khuthī.
 Karnē awwal Shāh Kādhirā,
 Dēh wathī paidā khuthant.
 Ya lakh o shast o dah hazār.
 Āñ di wathī naubat khutha,
 Ya-nindo chhamā būtaghā, 30
 Nodho raghamā gwasthaghant,
 Multān niñ Bagpur khutha.
 Karnē dohmī Shāh kādhira,
 Bandāen chhileñ sākhtagant,
 Āñhāñ zan o farzand niyath,
 Āñ pāk ākhtagho pāk shuthant,
 Azh Pāk-phushtā bithaghant.
 Āñhāñ di wathī naubat khutha,
 Nodho raghamī gwasthaghant,
 Multān niñ Hasapur khutha. 40
 Karnē siām Shāh Kādhirā,
 Aghdi phrishtagh wathī paidā khutha.
 Āñhāñ di wathī naubat khutha,
 Ya-nindo chham būtaghā,
 Nodho raghamī gwasthaghant,
 Multān niñ Syāhpur khutha.
 Karnē chyārum Shāh kādhira,
 Borī² nighārā wajithant,
 Aspē wathī paidā khuthant,
 Dan kiyāmatā oshtāthaghant,
 Multān niñ Multān khuthant. 51

¹ *Ar. garm.*² *P. dārā, a trumpet.*

2. INTINKHĀB AZ KITĀB-I-BAYĀZ-I-BUZURGĀN-I-QAUM
I SYĀLĀN BA SHAHR I JHANG-I-SYĀLĀN.

(a) *Khabar-i-āfrīnīsh i samtn wa āsmān.*

Avval Khudāi ta'āla Mārij Dēv az ātash paidā kard, chunānchi dar Qurān-i-majid wa Furqān-i ḥamid khabar mi-dihad :

'Wa khalāqa¹ l-jānn min mārijīn min an-nārin.'

Khudāi ta'āla az pahlū-i Mārij Mārija biyāfrīd. Har-do dar-miyān-i-khud jufti kardand. Az ēshān do pisar paidā shud. Yaki nām-i-wai Jinn nihādand, wa az pahlū-i Jinn zan Jinni paidā shud. Hardo dar-miyān-i-khud jufti kardand, az ēshān do pisar paidā shud. Yaki nām 'Izrāil nihādand, pisar-i-duwam-rā Mahāndēv nihādand. Wa az pahlū-i Mahāndēv Korchabarī paidā shud. Wa muddat-i-zamīn wa āsmān shast do lak wa hashtād wa panj hazār sāl shuda. Wa az ān bār Multān ābādāni shuda wa ān chahār qirān būda.

Dar qarn i avval Rāhaṣpur¹ nām mi-guftand, wa dar-ān ābādāni būdan nuh-sad bist chahār lak wa hazdah-hazār sāl būda. Wa Īsar Mahāndēv-rā dwāzdah pisar būdand. Avval-rā nām Koin bud ; duwam-rā nām Nārāyan būd sium-rā nām Vishan, chahārum-rā nām Kishan, panjūm-rā nām Birāhman, shasham-rā nām Parmēsar, hashtum-rā nām Nārsang, nuham-rā nām Bhagwān, dahum-rā nām Lāt, yāzdahum-rā nām 'Uzzā, dwāzdahum-rā nām Īsar Jaggan-nāth. Dwāzdah dukhtarān Īsar Mahāndēv-rā; nām īn būd. Avval dukhtar ū-rā nām Mahmāi, duwam-rā nām Dēvi, sium-rā nām Mēsri, chahārum-rā nām Parmēsri, panjum-ra nām Dēvāni, shashum-rā nām Bhagwānī, haftum-rā nām Laṅkā, hashtum-rā nām Mathurā, nuhum-rā nām Jamnā, dahum-rā nām Totla, yāzdahum-rā nām Ghazz, dwazdahum-rā nām Laṅkā.

¹ Probably this should read :

² 'Dar qarn-i-avval Multān-rā Haṣpur nām mi-guftand.'

Chūn chandīn guzasht ba'duhu, dar qarn-i-duwam Multān-rā nam Makpur mīguftand, wa dar ān ābādānī firishtagān būd hazhdah lak wa bīst hazār panj sāl būdand.

Dar qarn-i-sium Multān-rā nām Shāmpur mīguftand. Wa dar qarn-i Bakpur ābādānī chihl ādam būd; wa b'azē goyand ki hashtād ādam būdand: fa-ammā az ēshān tawālud wa tanāsul na būd.

Wa dar qarn-i-chahārum Multān-rā nām Multān shud, wa dar-ān ābādānī aspān būd, hasht-lak wa haft-hazar ēshān dar Multān būd.

Ba'd az hasht lak wa hafdah hazar (sāl) Mihtar Ādam paighambar,—salātu-llāhi 'alaihi,—āfrida shud. Az gāh-i-Ādam tā in dam shast hazār wa nuhsad chihl wa panj sāl ast ki guzasht.

(b) *Khabar-i-āfrinish-i-asp.*

Az khwāja Hamidu'd-dīn Nāgorī (qaddasa-llāhu sirrahu l 'azīz), mazkūr ast ki Haqq Subhānahu Ta'ālā chūn Ādam-rā—'alaihi as-salām—biyāfrid, wa bāqī gil ki az qālib-i-Ādam—'alaihi as-salām—mānd, chahār chiz āfrid: avval *khurma*, duwum angūr, sium anār, chahārum rū-i-aspān wa chashm ast. Az lut'āb-i-hūrān bihisht āfrid; wa tan-i-asp az bihisht āfrid; wa pusht-i-asp az kursi wa 'arsh-i-majīd āfrid; wa mū-i-asp az Tūbā āfrid; wa jān-i-asp az 'azmat-i-*khud* āfrid. Wa fazīlat in ast ki asp-rā pēsh-i-*khud* bidārad, wa hawāla digarān na-kunad; zērān-ki barā-i-ān Paighambar,—salla 'llāhu 'alaihi wa sallama,—madām pēsh-i-*khud* mūdāsht, wa ba jāma wa ridā-i-mubārak-i-*khud* sar wa rū-i-ū pāk kardē, wa dar ān jāma jau charānidē.

Wa ba miqdār-i mū-i-asp gunāhān.

3. SHĀHZĀD PAIDHĀ-BIAGH HĀL.

Roshēa Māiā, ki Chākur-zāl ath, afā dahmaghath sarā shodhaghath, cho ki nishtiyē dēmā sāyaē gwastha. Guḍā

dihān khutha, dēmā, phadhā, hargurā, mardum chi neñ. Guḍā nishta rapta sahī khanāna ki mañ lāf phur biṭha, chukh biāna biāna paidhā biṭha. Chākur gār ath Dillīā go wathī lashkarā. Paidhā biṭha chukhē, ma gwānzaghā lodainagheth, hāl ki Chākur gartho ēr-khapta Choṭiā. Guḍā Māiā Dombār gwashta 'Baro, Mirā muvārakā gwash ki thāi loghā bachh paidhā biṭha, nām di Mir Shāhzād basthaghēni.' Mir Chākur ghamnāk biṭha, armān khutha ki saī sāl ma safar nyānwān biṭha, ē chi bachh en ki paidhā biṭha. Guḍā wathī urdār hukm dāṭha ki hamēdhā ēr-khafē, ṭahre; urd ēr-khapta hamodhā Chākurē.

Domb gartho ākhta, Mālār gwashta ki 'Chākurā armān khutha, urd hamodhā thān shutha.' Mātā gwashta 'Tha baro, Mir Chākurār gwash "tha biyā loghā, ansosā ma khañ, Mir Shāhzādhār gwash 'salām alaik' ki mañ chukh azh walī sāya paidhā biṭha." Guḍā Chākurā hukm dāṭha lā 'Charhē.' Phauzh charhiṭho ākhto Sēviā, loghā ēr-khapta gwashta 'Salām alaik, Mir Shāhzādh.' Guḍā Shāhzādhā ki shazhmāheñ chukh ma gwānzaghā lāfā gwashta 'Wa alaikum salām Mir Chākur bābū, biyā durr shākhtē, mazaiñ safar khuthē, durāb-ē, khush-ē?' Hāl dāṭhaghanti, Shāhzādhā gwashta 'Mañ azh Yāli Sāyā paidhā biṭhaghān.'

LII.

ISĀ O BARĪ.

Nodhān ki guzē' savzēnā,
 Bashāmi jhurān whashēnā,
 Khashē' khokurān sārthēnā,
 Bilē' zahriyān bāzēnā,
 Chhamānī sarā gwāzēnā.
 Mā ki phar thavo tājosar,
 Ber shaf-chirāgh¹ parēwar,

¹ Or Chham-chirāgh, *light of the eyes*.

Syāhmār choṭavo drashkā bar,
Khādānī gishēnī kauntar.

Drashkē kissavē chhoñ bitha.

10

‘Isā dan-damē¹ charāna,

Mulko kichahān gindāna,²

Barī bēwānā nindāna ;

Barī dithai ma bēwānā.

‘Isā go Barī gāl-ākhta.³

‘Ashkho tho warē imānā,

Chacho zindaghē bē-tāmā ?’⁴

Bariyā jawāb gardēthā,⁵

‘Isā dan-damē jhatē⁶ nind,

Shāh kurzatā chiē gind.’

20

‘Isā dan-damē ēr-nishto,

Rabba kurzatān ditha.

Drashkē shēr dighārā rustha,

Bangahi suhavā⁷ sār zurtha,

Taftagheñ nermoshā būr bithēñ,

Mazaiñ zoharā bar bithēñ,⁸

Zardeñ digarā lāl bithēñ,

Drashkā bar-kano do bithēñ,

Jawaiñ mardumē whard bithēñ.

Choki go hawānhā bithā,

30

Haisi choṭavā hanchō bā,

Barkat ilāhi jawaiñ mardā.

Sing o khohā āf bithēñ,

Rēleñ zāhireñ darbēsh-eñ.

Diwān ! biyārē kalamavā.

35

¹ Or *āhtaghta*.

² Or *golāna*.

³ Or *Cho ki pharaijha* ‘Isā.

⁴ Or *be-dānā*.

⁵ Or { *gardēnthā*,
 tharēnthā.

⁶ Or *ēdhā*.

⁷ Or *drashk dan begahā lāl bithā*.

⁸ Or *kaunshen bāng’havā*.

LIII.

BRĀHIM SHA'R.

Brāhīm Shambānī gushī.

Mañ dī Hudhāi bandaghāñ,
 Nindāñ Allāhā khanāñ,
 Nāmā Hudhāi girāñ,
 Shāh Murtizāñ sorithā,
 Lahre dāthā malñ dilā.
 Pakeñ nabi takht sarā
 Nishta phara ald-o-sharā,
 Durreñ Hudhā mērājavā.
 Āñ jūfavo hirs niyā,
 Neñ thangaven bachhē phithā, 10
 Neñ mātñ gohārē pha-gwarā.
 Mañ sahī niyāñ zātā khai-ā,
 Guj manāñ mālūm niyā.
 Phanch phrishtagh-ant-i khidmatā,
 Āñ nishtaghant jind gwarā,
 Har wakht ki hukm managhā.
 Yakhē Wahi go Arzelavā,
 Saimi Khwāja Khidarā,
 Āñ chyarumī tūtū dafā,
 Gwāth-i ki khashi kūravā. 20
 Shaitān wa' bigārathā,
 Pha ālamā khanēnaghā.
 Āñmar nindi ēkhavā,
 Cho phīlavā khan' lēkhavā.
 Guḍā hukmā dā' Arzelavā,
 Sāhāñ gīrthī ya-barā.
 Āñmar na giñdī nek o badhā,
 Mēhrāñ na manī, minnatā,
 Bachhāñ bārth azh mātñ o phithā,
 Zarāñ na ziri go mēsh o buzā, 30
 Bārth mardumā haisi sarā.

Thars niyāl khoheñ dilā,
 Āmmar syāl khasī niyā.
 Shāirē ki gwashta Brāhīmā;
 Gosh manī guptāraghā,
 Rabb o Hudhāī kissavā.
 Hañcho pha goshāna ashkhuthā:
 Na āsmānā neñ zamīn,
 Neñ Māi Hawā go Ādamā.
 Ās-ath hawē mulk o dēhā.
 Burzē ma drikhē jorithā,
 Go kurzatā āf khuthā,
 Jhagē zamīn thāhēnthaghā,
 Loho kalam phirēnthaghan,
 Āñ pha zamīna dāraghā;
 Duhoñ aghar burzā shuthān.
 Āzmāñ haptē sākhtaghan,
 Bāghēñ bihisht go dozhahā.
 —Bihishti nishānā mañ dēāñ.—
 Drashkē avar darwāzaghā,
 Shahrē hamodhā sāh khuthā,
 Bāgh hamo wākhṭ phakhiaghan,
 Hinjir o harzati hath-an,
 Āngūr, anār, amb aṭhan,
 Bo khatūri atar-an.
 Odhā pari māñ nā-ravān.
 Handī sakhiyā merā-eñ,
 Wa' go shahidāñ ya-sarā,
 Shāh Kāsim nindi gwarā,
 Shāheñ Husain daptarā.
 Khaṭ o palang nishtēñjanān,
 Hūr pari-ish molidan,
 Ma-khidmatā oshtāthaghan.
 Odhā bihishtī mardumāñ,
 Bāghāñ bihishtēghā warān.
 Ēsh-āñ bihishtāñi nishān.
 —Gosh, kisānē kungurāñ,

40

50

60

Mañ ditha azh Rabb kurzatān,
 Azh khāwind bhanjgharān.
 Mañ ditho bāhmanthaghān, 70
 Ki paidā sakān lakh o sadhān,
 Sāhā na-dā bi-khākī butān,
 Rūh milant go mansavān.
 Khardē ma mulkā sāhivān,
 Khardē gharīb guzhnaghān.
 Nēn man sakhi rozavān,
 Thursān, hañchosī gushān.
 Phol-khanān azh mullavān,
 Khardē kī dāran roshaghān,
 Bazē namāzān parhan, 80
 Har-ro di Allāh khanan.
 Īmān rāhiā sohavān,
 Shāi go Hudhā shāmilān.
 Khardē gharīb mān-ravān,
 Ān kalamavā roshē parhān,
 Ān pha shahīdī mirān ;
 Phullēn shahid-ish gwān'-janān,
 Bāgheñ bihisht-ish jāh dēan ;
 Dādih ināmāna lahan,
 Ān jukhtagheñ Hūr-ish milant, 90
 Shāhān hawān phēsh ravant.
 Zaharā mā-khanē, mardumā,
 Mullā o khorēn hāfizān,
 Bihisht go nasibān mili,
 Asteñ go Rabbā khātirā,
 Dātē ki bashkiṭh-i Hudhā.
 Arzeñ manān go murshidān,
 Pākeñ nabiya daptarā ;
 Rakhē manān azh kyāmatā,
 Azh dozhahā garmeñ jarā ! 100
 Rāh Pur-silāt¹ azh cho puhālē jurā,
 Mā ki guzūn-i ya-barā,

¹ Fir Pul-i-Śirāṭ.

Hukm azh Hudhā-en khādirā,
 Baraūn man bihishtā andarā!
 Ēsh man aldosharā.¹
 —Dimān, shā biyārē kalamavā.

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LIV.

LASHKARĀN SHAR. I.

Lashkarān Sumēlān gushī: Shāh dostdārān Jistkāni
 gushī: Imar Hudhāi Rusūl sipat khant: dwāzdah Imāmāni
 sipat khant; chyārdah Māsūm sipat khant: chhīl Avdār
 sipat khant.

Avval nāmē Hudhā yād-en,
 Rasūlā kalamo tāt-en,
 Amīr al mūminīn Haīdar,
 Jathāi bī kāfirā Khaībar.
 Chyārēn yār bē-shakk-ant,
 Avo dīn-darā sak-ant.
 Doen gul jannatē lāl-ant,
 Hasan Shāh Husain gāhwar,
 Sakhi Haīdarē jāhwar.
 Huzūrē dwāzdaha yār-ant,
 Suhāgen chyārdahē sawār-ant.
 Wasilē chhīlē Avdār-ant,
 Huzūrē gāl guftār-ant.
 Thāi ganjiyē darā suwāli,
 Na-garthān pha-phaḍhā khāli,
 Wathī pha mihr sambhāli,
 Navī pha ummatā wāli.
 Azh gunāhān khadh niya khāli,
 Thāi kahāriyā manān thursi,
 Nakir Munkira phursi.
 Rudhāna thītwari khāyant,
 Sarē birrān ēr-āyant.

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¹ For 'adl o shara'.

Manāni ātishī gurzā,
 Du-dastiyā barān burzā,
 Ilāhi rakh mani dīlā,
 Ashiyā garmē tavo vilā,
 Ashiyā thañkeñ tīrā gwastha,
 Aghār dēmā jhurān bastha;
 Fazl khān dān hawān wakhtā!
 Wadh nindī avo takhtā,
 Tarāji tol-khanagh wastādh,
 Navīyā wa' deān dastā.
 Hukmā khan' bī sūrējā,
 Hawān phalk damo wakhtā
 Khāth ummat chakhā.
 Ash āhi zālimē chhamā,
 Hawār rokhanē dīthā.
 Dighār cho trāmari tafsī,
 Phithār bachh na sēbāi,
 Judā bī brāth azh brāthā,
 Bizār bī chukh azh mūthā.
 Avo haisi sarā bār-en,
 Wathī hēdhā giriftār-en.
 Hawā o Ādimā rapta,
 Wathī dāst khīshtaghē khapta.
 Ilāhi rakh Musulmānā,
 Manān arz-en gwar Suhawānā,¹
 Karīmē Rabbi Rahmānā.
 Suwāliyā bashk imānā,
 Fazl khān barkat-mīmā,²
 Guzūn pha hazrat dīmā,
 Salāt³ khandavo sīmā.
 Hawān mūzi, baghā, sār-ant,
 Dīl-ish go lēkhavā gār-ant,

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¹ For Sul-jān.

² Barkat-mīmā probably stands for the Ar. 'amīma 'l-barakāt, 'universally enriching.'

³ For Śrīrā.

Dunyā Kārūn mardār-ant,
 Phar sūthān talab-dār-ant,
 Neñ Fir Murshid dār-ant.
 Ghamā gīdi wath nār-ant,
 Bihisht boā bēzār-ant.
 Doeñ chham gwara rosh-en, 60
 Sar ma dozhīyā josh-en!
 —Manī brāhondagho yārān,
 Nighoshī Rindē guftārān.
 Sakhiyā kissavā choshen:
 Gunāhār ē farāmosh-en,
 Shahūdān yagsara nindant,
 Azh Tūvā bar sindant,
 Bihisht thāngavē mahiā,
 Huzūre Kauṣari joā.
 Suwāliyā choṭavā randant. 70
 Wathī Pirān sambhālān,
 Husainī shams-nūriyā,
 Gharīb-parwar huzūriyā,
 Murād Bashk Shāh Aihāē,
 Muridān roshan ēr-āē.
 Sakhi Shāhbāz-en go yārān,
 Amīral bastanē bandā.
 Turēl ākhta hawān handā,
 Khanāna Haidaro randā.
 Avval panjē tanān sahrā,
 Rusūlo kalamo khārān. 81

LV.

LASHKARĀN SHA'R. 2.

Lashkarān Sumēlān gushī: Shāh dost-dāren Jistkāni
 gushī: Imar Hudhāi lakā khardē gāl gushī: Panj-tan
 pāk, dwāzdah Imām sipatān khant, gushī.

Zorāwar-en Sāhiben lā-sharik,
 Wathī khātirā ummatē khalk-ath-l
 Hudhā bādshāh-en, Muḥammad Wazir,
 Wasilā imāmat sāki 'Alī.
 Chyāren malāikh mañ pāk darā :
 Yakhē wakil-en gwar paighambarā ;
 Duhmī juzī go nodh jhurā ;
 Saimī charī mañ bhanjgharā ;
 Chyarumī nafīl mañ dafā,
 Srēn bastho, chham gwar whāzhā,
 Gwāth shimālē khāith azh dafā,
 Hukm whāzhāē bi, khanth-i safā.
 Avo khalkateñ pāk jind nighāh ;
 Nēm rang lāi cho kārigarā,
 Nēm sādēyen go ginā halāk.
 Rūhā! ma-ranjē neñ dārē dilā,
 Jāh kullā yakh-en ma khāki gilā.
 Wālī rasūlen pharā ummatā,
 Phanchen namāzen, gunāh roshaghān,
 Dindār zīrant wathī toshaghān.
 Karzān Hudhāi avo bandaghān,
 Tonē ki mast-ant dēvanagh-ant ;
 Zorākh wathī wāmā hukman girant.
 Omēth ēsh-en gwara zāminā,
 Dast-en manān ma thai dāmanā.
 Chham zāhiro mārā asten gumān.
 Avo takht nindi ākhīr-zamān.
 Farmūdavē bi azh Imām Jāfarā,
 Halān hazūre avo kāfarā,
 Gāvīr lēnagh dīn takor,
 Thākhīr rishant nyamaghā mard bor,
 Phadhī lashkarē shāh khant bhanjbhor,
 Cho Hazrat 'Īsā gindī bhas bi laghor.
 Paighambarē jant pha hukmē Hudhā,
 Sar kāfarē biñ azh butā judhā.
 Bānē ki drati, khāith bunā,

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Nodh go samīnān arshī jhurān,
 Gwarant pha rahmat, sārth bī dighār,
 Thari hokā naviyā pharo chau-dahā,
 Bī bāgh gulzār, dīnā karār.

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LVI.

TAWAKKULĪ SHA'R.

Tawakkulī gushī: Shērānī Mari gushī.

Phairī pha bēwānē manān khākhtān,
 Rastarānī khoh-bunā khorav,
 Dañ-damē tripān mēr khutha odhā.
 Mān gwar girden Samalēn loghā.
 Thīmuro garghūnā gēāvēnā,
 Wahm-khutha shikrān shitāvēnā,
 Khaul-khutha chārīān chyārēnā,
 Bādshāh mālūm biṭha ma takhtā,
 Phakhaghen bāgh pha tālō bakhtā,
 Har-khadhen jāizo bi-moimānī,
 Phauzh ma drāhi jāgahān biyāyān,
 Mār Allāh o Yāli yāt-en,
 Azh-phadhā dost o duzhmanān tāt-en,
 Thāngurā girdeñ Samalā bēlī?
 Neñ gannokh pahro īspahān gwastha,
 Nēñ ki ma kaizānī Phiringēgh-ān,
 Nishta gur Choṭiā dēhā ḡhingā,
 Odh gwara Ālī-potravān hotān,
 Shēr Jamāl-Hānī nangāreñ potān.
 Bānghavi sado Sāhivē biṭha,
 Methirān phēshi kamar bastha,
 Sambarāna pha maizireñ rābē,
 Khākhto ma khaji-ladhareñ shahrē,
 Dēravo bāzārā girūn bahrē.
 Kanjari murghān sh'hawān muhrān,
 Khāi rudhāna cho chyārdahi mālā,

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Chānt dā khazhbūān avur brikhān,
 Atar o humboen katūri-en,
 Gungur o solnāen amāēlān.
 Dēravē gandaghen ādhateñ ranā,
 Samalā ādhat na bhorāinān.
 Biyāēth, manī Sardārān khavihēna,
 Zor ma kotavān ma charainē,
 Dilgiren kaifāno ma khāwārē,
 Tretthōn miskānī Malang hoteñ,
 Zi Bahār Khān ma charaghān ditha,
 'Biyā, ki mardīe tharā mān-en,
 Biyā, thai dostān phul paighām-en,
 Samalo suhr-chham parēshān-en.'
 —Mā azha Sultāneñ salām gipta,
 Sarwarē darbārā daryāenā.

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LVII.

MĒHTAR MŪSĀ WA SULTĀN ZUMZUM.

Mēthir Mūsā wahm ath go bāzen charaghā,
 Roshē charāna pha shikārānī sailehā,
 Khoparē hadē ditha ma barren bēdihān.¹
 Syāhsaren kirmān hand khutha goshānī bunā,
 Kadahēn chham phur-ant-i azh hākh o nukhā,
 Lokhmeñ dānzān jahā khutha grānzānī tahā,
 Hushken dathān rikhtaghant azh durreñ dafā,
 Mēthir Mūsāhā arz khutha pāken Khāwindā,
 'Thau khan harnēñ arzā. Hāwindā, thai manzūr khutha,
 Mañn arz hamēshēñ, sāhā dai hākhī bandaghā.'
 Hukm i Allāhā sāh biṭha kuhnaen sarā,
 Mēthir Mūsā phursitha azh kuhnaen sarā.
 Ha' barān drohi dāthai hadēñ khoparī,
 Hashtamī dhakā gāl-khāl hadēñ khoparī.²

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¹ Or, Khoparē dithai avo barro bēdihā.² Or, Khoparī gāl-ākhta waliñ brishkhandaghā.

—Bosht thau, mēthir, ma tharā hawālē dēān.
 Ma bādshāh-athān nām manī Sultān Zumzum ath,
 Bādshāh-athān, maīn bādsbāhiyā khor-athān,
 Pha gharivān zulman o zahri zor-athān,
 Mal zha Kārūnē dunyā bāz on gurā,
 Māl azh gēdhī gurā jagah gēshtar ath, 20
 Ikhtar gēdhī māl ikhtar maīn mālānī shawānkh,
 Sī sadh thal bageh, si-sadh maīn bāri leravān,
 Sī-sadh warnā am-rikēfi gon-athant,
 Yakh pha yakhē thangaveh durr-goshān athant,
 Ikhtar thal bēlān, ikhtar maīn pyālav-nosh athant.¹
 Nīn ki maīn bārgunē damāmoā hakal ath,
 Bārokheh bāo an suhēli maīn sai sadh ath,
 Kullānī handēp mānakē motī jamvar-ath,
 Do hazār mar maīn basthagheh zangā go ghulām,
 Maīn pañ-sadh ath bing, havt sadh bānzo shikara,² 20
 Bauf nishtēnth sar-burā bor-thāshī khuthant,
 Danz zha borī mohkameh nālān burz shuthant,
 Ginnavān dānzen Zumzumē phāghā girant.³
 Ma shikārānī sailihā wahmī bithaghān,
 Lēlrāē dithom pha ladhānī phadhā,
 Bor rēz-dātha lēlrāēn chakhā dāthā,
 Lēlrāē arzā burzā azmāno shuthā,
 Ma hawān handā gipta bēhosheh thafā,
 Ōl ōl giptai manān charokheh zawān,⁴
 Ālam khāth ‘Mā Zumzumā darmānē khanān,’⁵ 40
 Malkamith darmān gon nēn khasā sangati.⁶

¹ Or, Dah hazār mar maīn begāh pyālē-nosh athant.

² Pers. *shikarā*, a hawk.

³ For lines 31-33, version B has the two following lines:

Mān gī nishtēnt sar-burā bor-thāshī khuthant,
 Nawān lākh ma Sultānē saro mandilān rēshant.

⁴ For lines 34 to 36, B has the one line:

Nā-ghamē matē giptaghān sū-takhī thafā.

⁵ B reads: Har taviv khāth ‘Ma Zumzumā darmānē dēn.’

⁶ B reads: Mast darmān pha ummatā paidāsh ca tant.

Thāod¹ o darmān cho khameñ singāñ na rishant.
 Si o sadh darmān mān-eñ ma lāleñ khisaghā,
 Hinzaghī bitha ādimē khāithāñ nā-ghumā.
 Malkamith ākhta go wathi ganden droshamā,
 Chyār-ath-ī phādī, hasht-athī daz go changulāñ,
 Sha hamāñ hashtēñāñ yakhē mai nēghā drānzithai,²
 Shākaleñ sāh pha hazār adhābāñ burthai,³
 Khashtai sāh, zurthaish but pha phūraghā.
 Ma hamāñ lāza cho tābutāñ singārthaghāñ, 50
 Bachhāñ o brāthāñ nishta go chhamāñ dithaghāñ,
 Bachhāñ o brāthāñ zurtha pha jāme khofaghāñ,
 Azh manī phēshā thankh-dafen kabrē katithā,
 Ēr-khutho mārā sarburā zurtho līmbethā,
 Dāhkaghen bitha nēkhen khāndīyāñ phusht jathā,⁴
 Phūritho but garthaghan khāndī azh phadhā,
 Hāi na bitha ākhtaghāñ gurz-wāzhā,⁵
 Gurz burz ārtho mañ manī bālādīhā jathā,
 Jān māñ hākhī phurī hirthe dañz khuthā.⁶
 Mor mārāñ charan pha goshāñi bunā, 60
 Syahākī gwamzāñ hand khuthā grānzāñi tahā,
 Kajaleñ chham phur azh hākhā o sikhā,
 Hushken dathāñ phopulo phanār jathā.
 Dañ damāghēā mañ hawāñ handā chāh-khuthā.
 Zāl khāyant būzh sarāñi phēlo shothaghant;
 E hawāñ zāl-ant kī chukh kisāñiyāñ khushtaghant,
 Jathiren khohā dāman chakhā drushtaghant,
 Nilaghen āfāñi sarā bāz jhērithā,
 Dañ damāghēā ma hawāñ handā chāh khuthā.
 Mard khāyant rish-o-dēmā hushk athant;
 Ē hawāñ mard-āñ nāroāñ khār-ish khuthant, 70

¹ Thāod is probably corrupted from Ar. *ta'wīdh*, a charm.

² Lines 44 to 47 are found in B only.

³ In B, Mañ shakalen sābe pha sūl wihawāñ burthai.

⁴ These six lines, 50-55, are not found in A.

⁵ In B, Āñ do wāñā go lāleñ gurmāñ phujithā.

⁶ In B, Āñmāñ gurmāñ qir māñ kha-khesi khuthā.

Chham avur dushkīsh nishārān choṭ khuthant,
 Phādho brāthānī na wathān ēr-khuthant.
 Mān avur gwastho phādhi warnāyān gushān,
 Sokuro satān pha Hudhā nāmā khushān,
 Bī-riyācēn wahnā wur mehmānān daēth,
 Nīn manān khilē, mañ gharibān jawāin khanān.

Bādshāhē thāi bādshāhiyā khor-athē,
 Pha gharibān shara' wakhtā zor-athē,
 Agh thāi shīriyēn zawānā bolithen,
 Thāi hakal o hughah dañ azmānā shuthēn.

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¹ Lines 60-77 occur in A only, and the concluding four lines, 78-81, in B only.

LVIII.

BAYĀN MI'RĀJ-I-RUSŪLU'LLĀH.

Ān roshā ki Hazrat Rusūlu'llāh 'arshā shutha mi'rājā,
 Wahīā zurthā, hapteñ azmānān burzā gwastha; gudā
 phrishtaghā gwashta 'Mā dēmā shuth na būn, mañ phar
 sushant.' Dastgīr Bādshāh, ki Hazrat Pīr gwān'-janant-i,
 ākhtō khofagh dāthai, khofagh sarā ladhagh ēr-khutha-
 ghanti, charithō shutha. Gudā Hazrat Nabīā pharmaintha
 Dastgīr Bādshāhārā ki 'Mañ kadam thāi chakhā ēn,
 thāi kadam hamū Pīr chakhā ēn.' Dēmā shuthō mazārē
 oshthāhiyēn. Mazārā ki daf phatithai Nabīā vīndo azh
 dastā khashto mazārār mā dafā dathai. Nī ki shuthō
 mi'rājā hāzir bitha, Hudhā pharmaintha ki 'Chādarē
 nyāmā kharo khanē parda sāngā.' Chādar ki kharo
 bitha ya-dēmā Hudhā bitha, ya-dēmā Rusūlu'llāh bitha.
 Hudhā pharmaintha 'Mañ Dost' Rusūlu'llāh gwashta
 'Mañ Dost.' Hudhā pharmaintha:

'Mā tharā paidā khutha, mā hawān dēh, dighār, 'arsh-kursh
 thāi khushiyā paidā khuthaghant. Agh mā tharā paidā mā
 khuthen ta mā bāki jihān paidā na khuth.' Gudā Rusūlā
 gwashta 'Wāzihā ma thāi gīndagh wāstā ākhtaghān.'

Guḍā Hudhā pharmaintha 'O maīn Dost, go tho mā jāiz khutha ki ya-roshē ma wathī dēmā tharā phēndārān; agh wakhtā gindē, ma tharā dēmā nīn phēndārān; kiyāmat roshā go wathī ummatā phajyā agh tho gindē, guḍā hawān roshā tharā phēndārān-i.' Nabīā gwashta 'Dīdhār kiyāmat roshā khanān ki maīn ummat dī thā dēmā gindī.'

Chyārgist-dah hazār thaukh-ṭawār khutha-ish ma ya shafā, hazdah sālān ya shaf biṭha. Rusūlu'llāh whard ki ākhta guḍā gwashtai 'Wāzhā! mā ēvakhā naghan mundhoṇ na wārtha.' Hudhā pharmaintha 'Tho bawar; Yakhē dī go tho phajī wārth.' Nabīā ki naghan wārtha ya dastē 'sh-hawān chādarā gwasht khākhtath, whard zurthath-i. Hawān vīndo ki mazār dafā dāthai nī hawān dast murdānā phajyārthai ki 'māighēn.' Guḍā mokal biṭha Nabīārā, thartho handā ākhtai. Chonān ākhta ki khundo tākē ludaghēth hawēn-r'gā ki juzagh wakhtā ludaghēth. Ākhto kissav khuthai ki 'hawēn-r'gā tikkāiyā tharthaghān, ya shaf biṭha hazdah sālān.' Guḍā bakkalēā gwashta 'Gindān chikhtaren mazān mardēn, chikhtaren droghē bandagheṇ!' Roshē hudhāi biṭha hawān bakkalā māhiē gipto dātha zālā pha chillaghā, gwashtai 'Maṇ ravān dhandā jān dī shodhān, āf g'harōā dī phur-khuthi khārān.' Shutha ki bakkal daryā kharghā, ṭopī dī ēr-khuthai, kaush dī ēr-khuthai, g'harō dī ēr-khuthai, phēhitha ma daryā lūfā jān shodhaghā pha: ṭubī ki jathai āf-azh dar-khapta gindī 'maṇ zālān, nēn maṇ jar ēr-ant, nēn maṇ g'harō-en, thī dīghār-en, thī hand-en, maṇ zāl biṭhaghān.' Kandīā khīndariyā biṭho nishta. Ākhta ki auzārē, zurtho mādhīn zēn-phushtā chārēnthai, shutho burthai wathī shahrā, sir-khuthai. Havd chukh paidā biṭhaghant-i. Roshē phadhī chukhē jar zurtho shutha pha shodhaghā daryā kharghā, shustho roshā phirēnthaghant-i, andarā phēhitha jān shodhaghā, jathai ki ṭubī, dar-khaptō gindī ki maṇ mard-ān, olī hand-en, dīlo dī ēr-en, kaush dī ṭopī dī ēr-en, hawān bakkal-ān. Thartho tikkāiyā loghā, gindī hawān māhiā zāl hawēn-r'gā ya

pahnādhā chillagheñ. Guḍā zālā gwashta, 'Tha daryā shuṭhaghāi, yā nēm-rāhā tharṭhaghāi, ishtāfā ākhtaghāi.' 'Ran' gwashto 'Mañ bāz sāl gwasthaghān,' guḍā hāl wathī dāthai. Guḍā kabūi khuthai ki Paighambar kissav rāst-eñ, ākhto Musalmān biṭha.

Phadhā Rusūlu'llāh nā-durāh biṭha, mardumē ākhta galoā dastagh jathai kharkēnthai. Dāiār gwashtai 'Baro, gind-i, chacho-eñ bandā-eñ, ēshī nashk (sijill) chī-ant. Dāiā ki ākhto dīthā, gwashta 'Ēshī sijill ē handī bandaghāni nēn.' Rusūlā gwashta 'E Arzēl-eñ, ākhta maiñ sāl giraghā. Tho baro gwash ki hazdah sāl maiñ dāiō umra astēñ, baro azh Hudhā pholā khān.' Dāiā hawān-r'gā gwashta. Arzēlā shuṭhā gwar Hudhā, gwashtai 'Wāshā! Thai dost gwashagheñ ki hazdah sāl maiñ umra dāiō astēñ; thai chī hukm-eñ?' Hudhā pharmaintha 'Baro, maiñ dostār gwash, thai hazdahēñ sālān ya-shafā mi'rāj wakhtā tha gwasthaghē; thai salāh-eñ ma hazār sāl tharā waḍaināñ, tha shara' kabūl khānē, thai wakht hamēsh-eñ.' Ākhto Arzēlā hawēn-r'gā dasithai. Gwashtai 'Manāñ manzūr-eñ; gwaz biyā.' Ākhto Arzēlā sēnaghā zor dāthai, sāl khashaghā pha. Nabiā gwashta 'Arzēl, tha ki manāñ zorā dēaghāi, maiñ ummatā di hamikhtareñ zorē dēai?' Arzēlā gwashta 'Thai ummatārā ma phancheñ murdānagh zor dēāñ; tharā ma ya murdānā zor dēaghāñ.' Gwashta Nabiā 'Har phancheñ murdānagh zorā manāñ dāi, ya murdān zor ummatā dai.' Guḍā faut biṭha Paighambar.

LIX.

BAYĀN YĀILĪ.

1. BĀNZ O KAPOT.

Bānzē kavot bē-chāragheñ,
 Hardo miṛāna raptagħant,
 Ma Shāha kutā khaptagħant.
 Phēshī suwāl bānzā khutha.

—Ji Shāhe-Mardān Yālli!
 Tha bē-shakk manī dīn-wali,
 Mā chukh shudhiyā ishtaghant,
 Azh Havd-daryā ān kharaghā,
 O ēr-buncēn drashkē sarā.
 Ma jhatān dēāna ākhtaghān,
 Jāhē shikārē dast-girān,
 Pha guzhnagheñ chukhān barān
 Malū shērī shikārā tho ma zīn,
 Ki anhwāl kullān gwar-thav-en.
 —Gudī suwāi khutth kauntarā,
 Ji Shāhe-mardān Yāll.
 Tha bē-shakk manī dīn-wali.
 Chosheñ anhwāl-en manī.
 Mā chukh shudhiyā ishtaghant,
 O khoḥ Bamboreñ sarā.
 Khākhtān kī chēkhoē chinān,
 Pha guzhnagheñ chukhān barān,
 Zoreñwarā āvrithaghān,
 Giptai manān phataghā,
 Nīn o guzhnagheñ bānzār ma dai,
 Anhwāl kullān gwar-thav-en.
 —Gwānkhē nakhiñ thihār jattha,
 —'Kambar, manī khārchā biyār,'
 Dasti avr zān sarā,
 —'Biyā bānz, tharā gozhdē dēān,'
 Chonān wathī gozhd buritha,
 Mighdār kalnī kauntarā,
 Aghdī zarāeñ ma-sarā.
 Gudā grēghī kapot bē-chāragheñ.
 —'Ē nēn bānz-en na ma kapot.
 Mā hardō Hudhāi phrishtagh-ūn,
 Pākeñ Hudhā shastāthaghūn,
 Ān phar thai āzmūtaghā.
 Jawān-en kī giēshtaē sharā!'

10

20

30

39

2. YĀILĪ SAKHĀWAT.

Ahmad Shorān gushī: Yāilī sāin sifātān gushī: Yāilī
sāin bahā-biagh rosh gushī,

Ahmad khashith Shāhe-mardāni kissavā,
Shāhe-mardāni kissav, Shāhāni siwat.

Khāi suwālīc, gālēth pha ērmānen dafā,

‘Dai manān zarān, ma havd janikh sir-khanān,

Hapt maīn dukhtar nishtaghant ya ās sarā,

Māl niyath mārā, hāl niyath ipti lashkarā.’

Yāilīā bi Kambarā sohvi gwān-jathā,

‘Kambar bairameñ phāghē band hawēñ phir mard
sarā.’

—‘Dērav azh khashtaē, ashko khārē paisavān?’

—‘Zar manān nēstēñ, ma tharā bashkīshā khanān, 10

Gir manī dastā, khan bahāi ma kīchahān.

Dai hamodhā bān pha sadh mard bahā.

Hastale sakeñ biyārē pha zar dōhaghā.’

Zar khutha Gaurāni malūkiāniē janā,

‘Ē chī mardē ki biṭha pha sadh mard bahā?’

Yāilī gālākhta phara durr-chīnēñ dafā,

‘Nām-eñ maīn Haidar, ma hamū khārān lāik-ān.’

‘Zir kuhāravā, baro pha dār buraghā.’

Khākhtān dāñ Gaurāni sarīni ādānavā,

Whāv-shutha Haidar mañ wathī whāv-shādhihā, 20

Khaptaghō shērān phroshtaghan olāk pha-gwarā,

Sār-khutha Shāh azh wathī whāv-shādhihā,

Ya phithī olē saī phithī khākhtān azh laḍhā,

Gipto ma goshā, laḍithaghanti chō syāheñ kharā,

Khākhta dāñ Gaurāni sarīni darwāzaghā.

Nāraheñ shērān har chyārēnān yag-dafā.

Trakitha mahal khaptaghan rāni shēr bunā.

—‘Dār wathī shērān, mā shahr Musalmān būn yagsarā.’

—‘Niō dārān, ki dīn Muhammadē waḍithā.’

Saī pharān kalimo Muḥammadā phur-khuthā. 30

Yāilī bi Kambarā zithēn gwān'-jathā.

'Biyā tha Kambar, mañ Madina sāthē barān.'

Yak-hazār lēro sha hawān muhrān phur khuthā.

Ān phakīr khoreñ nishta ma chyār-rāh sarā,

Ān phakīrā azh Murtizā nānē loṭithā.

Gwashta Shāhā 'Kambar tho phakīrār nānā bi-dai.'

Kambarā gwasht 'Nān ma barkī lēravān.'

Gwashta Shāhā 'Lēravā go bārā bi-dai.'

Kambarā gwasht 'Lēro ma katār sar-eñ.'

Gwashta Shāhā 'Jumlaen katārā bi-bashk.'

40

Kambarā shore zurtā, lokā azh pharithā,

Hākh pha sultānī daf-o-dēmā jhapithā.

Yāilīa ma Duldul zēnā khandithā,

'Chon-eñ, O Kambar, thaī malighī bālādh halithā?'

Kambarā gwashta bi wathī rādheñ wāzhahā.

—'Mañ kisān-athān, gwashtaghan maiñ math-o-phithā,

Khānezāt-ē tho Duldulē rādheñ wāzhahā-ē,

Azh thaī bashkān ditho mañ hairān mathaghān,

Nawān go thaī bashkān go mazho darbēshān rawān!' 49

LX.

PHĪRĀI WARNĀI SHAR.

Jiwā Kird gushi: imar phirāi warnāi khardē gāi gushi.

Yād khanān Rabbā, kurzatānī malik wadh-ē,

Jān manī ranjān azhī gunāhān be-jaukhaven,

Hardamē gwānkhān wāhariē Pir Sāhibē.

Rabb pharmānā khār khanē, banda jāhil ē,

Roshaghē phanj-wakhtā namāz jān sihat eñ,

Mansabē sachoeñ sakhiānī ziādhahēñ,

Wadh Nabi pākeñ pha badh-o-nēkhān zāmin-eñ.

—Bandaghē warnāi raghām, 'aish mausim-eñ,

Bachhakān palnādhē phaghaz-zireñ phīraheñ.

Phīrāl dast ma kiblē khasēā khuthēñ,

10

Asaven chārīān huzūrīā charithēn,
 Trān go nīnjēn bachhakān warnā khadhēn,
 Bāragheñ borānī hudhāwand lotāithēn,
 Mal go mochi rakhtaghen sanjān pahārithēn,
 Phādh ma thāsān doraveñ jabdhī shēfithēn,
 Zēn bihānānī giptēn; Rabb yād-khuthēn,
 Mal go chābuk o khuriān lothārithēn,
 Danz go dāuliān sarēnī phāghān shuthēn,
 Ajariān pha ujarānī dagān jathēn,
 Bor sawār khārān pha hukm-pharmānī burthen, 20
 Ma kiblo-khundān har-chyārēnān pholithēn,
 Maizileñ syāh-gosheñ samandān dāhmolīthēn.
 Bāragheñ borānī dhanīyān drohi jathēn,
 Go zamīn-chandēn phīrahē bīrān sahr-khuthēn,
 Daur-dāwāēn phīrahē mūrī waṭithēn,
 Kālivi shīkohān azh-dīrā jhaṭithēn,
 Līb duhoñhā dān gwañkhēā shuthēn.
 Gabrūā pha phusht dēmā pēchithēn,
 Phīrān nokh-sāj barākheñ thēghā jathēn,
 Malighī bālādhā judā azh gardan khuthēn. 30
 Kanjukhā savzēghā charanz rishā tangithēn,
 Bāragheñ borān maizilān chandolā burthen,
 Bar bēwānā rastharānī hāwā khuthēn,
 Langavān shādhkāmī gwara sardārān jathēn,
 Bādshāhān mahal-mārīān biashkhuthēn,
 Ummati Rabbā shī balāzīrā chuṭithēn.—
 —Phīrēhā waldī dāṭha ki—Gālān gozh-dēāē,
 Shāhiār masteñ, durr-hadiseñ dānā dil ē,
 Gīnavān shaitān bēṭālā aspā charē.
 Dan-sarā wasā Rabb-pharmānā khār khanē, 40
 Mā nīyūn ēkhā, jasol bāzān malikē,
 Malkamith nātharseñ, jasolē zorāwar-eñ,
 Nā-murād vēri, vichorān dostēhā,
 Zor bār' bachhān zareñ, āriseñ phithēn,
 Ān hukm jāri-eñ, polisi¹ ē nāzīr-eñ.

¹ The English word *police*.

Mā hadheñ khāyāñ, daur pha-rashēfi warē,
 Pha dilāñ maskif¹ murādāñ go thatharē,
 Jūfo bilē, tha Hudhāi nāmā diyē.
 —Gudā mā jawāb dātha āñ balāzireñ phīrahē.
 Gabrūāñ rimlāseñ vēri thav-ē, 50
 Āñ malūk-rangeñ sūratāñ badh-hilā khanē,
 Thau miyāithē, cho lē thāi chārīē girant.
 Thaukh amirāñi majlisāñ pasandī nawant!
 Akul o dānāhāñ thiryāi gwāñkh janant.
 Shajjanē shāthāñ dañ-damēā zindagh ma-bant,
 Sāmāno dēmā ma-oshtāñ²; zithēñ talant!
 —Ash thau, gurbagheñ rangā, go Arzēlā arkāñ gēh-ant,
 Chandehāñ warnā lā-tamāēñ māñ-ravant,
 Phīrahāñ shikkāñ khanavāñ nokh-sāj khanant,
 Phireñ khaz nēstēñ, lā-sharīk banjoghar-ant. 60
 Nodh pha pharmānā Hudhāēghā dārishant,
 Basthagheñ ahdhāñ Khāwindēghā āfā dēant,
 Hind Sind gwārant, chyāreñ khundāñ shalant.

LXI.

Haidar Bālāchāñi gushī: wathī phīrahē gushi.

Biyāēdh o sālokh-droshamen bachhāñ,
 O Mazārīē gēdaren hotāñ,
 Daz-rasā bālādhā ma rangēñē,²
 Azh bihāqāñi chandanē zēñā,
 Azh amulāñi shakhaleñ nyādhāñ,
 Azh amirāñi sath diwāññ,
 Phīrehā pahnādhē manāñ dādhā,
 Hēminī mardē pha manī rand-eñ,
 Giptai manī bālādhā malūkīyā,
 Mā phēndāñ cho tarzāñā mazārīyāñ,
 Main zāñ azh mahmēzāñ narīyāñ,
 Bānzik azh phur-khashāñ kamāñiyāñ,
 Malñ dast larzāñ ma sīmureñ wāgāñ,

10

¹ Maskif, for Ar. maksūb.

² Cf. XIX., l. 43.

Chambo azh shirāzi luren̄ thēghān.
 Khushken̄ dathān azh phopulen̄ rakhān,
 Nēn phroshān cho phēshtaren̄ roshā.
 Maīn chham azh diren̄ gindaghen̄ grān-ant,
 Gwar azh Dāūdī zirih o holān.
 Dañ manī bārī ath̄ hadisānī,
 Mā dēravo chyār rāh sarā basthath̄, 90
 Maīn ān kilāt pha daro bandath̄,
 Har-khadhen̄ mihmān pha gāl-khākhtant.
 Maīn gwānkh avo Domb langaven̄ mardān,
 Khashtathant shiskān o galē suhren̄,
 Khārch avo sālwaren̄ gurāndān-ath̄,
 Dēghchaho bhāṭṭiyān mārā gāh-ath̄,
 Mā lanjaven̄ whān phāgal dāthant,
 Dāthān bi mihmānen̄ Balochēnān.
 Nosh khuthant gist-sadh̄ ākhtaghen̄ mardān.
 Ān maīn go ānhi trāshtaghen̄ sol-ant, 30
 Ān maīn borānī phāgah o sāh-ant,
 Ān manī phanj-wakht namāz jāh-ant.
 Maīn zēn avo shīrwāren̄ bihāṇān-ath̄,
 Manān nokaren̄ mard wasarā thākhtant.
 Mā mīr avo mārīc sarā dithant,
 Am-nashīna go sāhiyān nishtān,
 O hamān zilohān chirrakhēnā,
 Nishtagho rāji thoravē basthant.
 Manān bashkithant kimkāf o khawā-khāsen̄.
 Nīn ki azh mīrānī darā khākhtān, 40
 Dañ wathī mīrī bandanē rājā,
 Maīn Marav bāzār ath̄ tanāwānī,
 Sangsila go bukhtaghen̄ joān,
 Gumbaz go Syahāfā giyāfēnā.
 Maīn bahr go haisiyān mukhī mīān.
 Nīn nishtagho duā-goān hawān roshē,
 Shāh manī imānā manān bashkī,
 Dañ hamān dēmi-mizilo rāhiyān,
 Guḍā Haidarā daur pha sarjamagh wārtha. 49

PART VI.

SHORT SONGS (DASTĀNAGH), CRADLE-
SONGS, PLAY SONGS, RIDDLES.

LXII.

CRADLE-SONGS.

I.

Lolilo manī phusaghārā,
Whashēn whāv manī bachhārā,
Murghē janē sarphost khan,
Murghē phost manān phakar-en,
Zikkī phādh pha jorēnān,
Shastān phar wathī wasiyā,
Gashtī pattaro drangī sāh,
Zikkī roghanā zardēnā,
Mēshī dumbaghā gozhdēnā,
Rozi bā' manī bachhānī,
Lolilo bachhērā, thau phir bāthē.

11

2.

Ālam Dīn phul-gudhēn warnā bī,
Bandī har-shashēn bathyārān.
Dhāl tūpako kātārā,
Zīri wathī jābah morthēnā,
Shirāzi lura Rindiyā,
Thāshī markavān trundēnā.
Jaghdālēn janān pharāmī,
Dāth-i dīrawān āzēnān.

Tharā jarān dēān suhrēnān,
 Zarān dēān naghdēnā,
 Hirtheñ poharānī gozhdān,
 Mirzi shakhalān shahrēghān,
 Cho Jaṭi mañ-dilā rāzi bī.
 Go thau hamchoshi gāl-khāi,

10

‘Kosh ma dighāreñ khondā jath,
 Khohānī sarā ḍolo bī,
 Istār mañ muzhā sahrā bant.
 Thau sanj khañ wathī mārkaṇvā trundēnā,
 Hamā drikkhokheñ khumēdh chakkā.
 Biyār-i dañ manī pākērā,
 Band-i dā munā gazēghā,
 Nind pha manī hīl bī.

20

Cho Punnū sar-gīrth jidhā biro’,
 Sar-dā bārth wathī gwāmēshān,
 Harragh dāi nī whāv biro’.
 Ma gām o gām khanāna khāyān,
 Khāyān dañ thāi bālādhā,
 Nindūn whazhdil o whash-hāla.
 Cho istār bāngohē sahrā bī,
 Mokal dai manī indarā,
 Nawān Punnūēñ laghor thari biyāith,
 Nawān randī dāi na hāghā bī.’

30

Thau baro wathī mēravā Rindiyā.
 Sardār kāshidē shasti dā,

‘Biyārē rāhzaneñ Ālam Dinā,
 Malñ jang-eñ go doīman jaurēnā,
 Dājal o Harrando mardān,
 Zirūn g’horavān grānēnān,
 Jumbēnūn hazārī faujān,
 Bāhān bēl-khanūn hontiyān.’

40

Loliān dēān bachhārā,
 Bādshāh ki Hudhā āmi khath.

3.

Nāziyā jadha srādhēn kull,
 Gird Gumbazān jarēnā,
 Syāhāf thanakheñ gazā,
 Wathī phiruk bunīndi handā.
 Gwānkā jath phidh o nākhoān,
 Brāthāñ somareñ zangēnāñ,
 Nākhoi mazāreñ bachhāñ,
 Trī phusagheñ saulēnāñ :
 Shawā biyāedh mañ mañ chyār-kullā,
 Nodhāñ azh sarinā bastha, 10
 Nawāñ shwāi miri hathyār misant,
 Nawāñ shwāi murtheñ jābaha namb girth,
 Molid be-nango di tureñ,
 Gokhāñ mañ-ladhā mēshēnthā,
 Bagā Gūjaro gwāzēnthā.
 Lollāñ dēāñ wathī jinikhārā. 16

4.

A PLAYING SONG.

—Falānkhīā! Jinikh loṭāiyant,
 Pha whasheñ Gumbaz nazē khañ.
 —Falānkhī na khāth o janikhāñ!
 Dast ma guzāreñ khāreñ.
 Wathī brāth sutanā shalwārī gushādeñ,
 Ārifā khawāhe doshī,
 Pha nākhoā khamāni jhalē,
 Pha mātā kuchithoweñ phashki,
 Pha wadh jamaveñ jighi khath. 9

LXIII.

DASTĀNAGHĀN.

1.

Girden jānī, man thai rand-ān,
 Saimī sāl-en, man thai rand-ān,
 Ma astān laṅghanān, man thai rand-ān,
 Ma lāf doḍ-en, man thai rand-ān,
 Ma dil gānokh-en, man thai rand-ān,
 Ma rūhā be-was ān, man thai rand-ān.

2.

Yārān, choṭī phulān dai,
 Sherānā salāmā dai.
 Maīn sohnā dostī vēṛhān dai,
 Sohnā choṭī phulān dai,
 Sohnā mahṛī pechān dai,
 Sohnā zahmī hulān dai,
 Āfā phūr chhāthā biyā,
 Yārā maīn salāmā dai,
 Dastān band, ghulām-ān thai.

3.

Jī o jī maīn Bibāi,
 Mēndhē nāl, maīn Bibāi,
 Gēndhārī khohā, maīn Bibāi,
 Zangī chhāthā, maīn Bibāi,
 Phaḍhā til, maīn Bibāi,
 Dilbār lahn, maīn Bibāi,
 Umārkoṭā, maīn Bibāi.

4.

Chalrā thai dast-en, nīn na phīrāi;
 Olā maīn yār-en, nīn na phīrāi,
 Thai vēṛh maīn dast-en, nīn na phīrāi,
 Nēn ath khoṭā, nīn na phīrāi.

5.

Zāl gushi.

Chalrā thai nashk-ān, main Allāh bēli !
 Has-ān bē-was-ān, manān bhārī nēli,
 Hawān rūpiā thai nashk-en, main Allāh bēli,
 Khandagheñ khand, main dilri khush bī.

Mard gushi.

Sohniā, ēkhā na ravē, main kūnjān toli.

6.

Mauth nashān garmē thaf-en,
 Haur nashān dañz-o-muzh-en,
 Ishk nashān brishkhandagh-en.

7.

Nodhān bitha grand,
 Laḍi kulli trand,
 Zangī khutha hand,
 Biyāūthi dilān band,
 Nokhān khutha trand,
 Gēndhārī khutha hand.

Or,

Gyāndār sarā band.

8.

Zawāren Zarkāni tho g'horav khai-ē?
 Shāho sar-muhr-en, g'horav khai-ē?
 Gal sar-muhr-en, g'horav khai-ē?
 Shēra Bakhmāra, g'horav khai-ē?

9.

Girden jāni thai yār biān,
 Main 'kalāmī-en, thai yār biān,
 Ma bol pālān, thai yār biān,

Mēndhēwālī, thai yār biān,
 Rad nazi bī, thai yār biān,
 Phārā cho dārān, thai yār biān,
 Dag dasē, nawān gār biān.

10.

Jawain dēh Martēghen,
 Achā dēh Mariēghen !

11.

Bhimbar phādhi thauñkh-en,
 Kalar wāri trāthā,
 Kachhā ya bētā,
 Bhimbar phādhi thauñkh-en.

12.

Vērha kull sahi-en,
 Ravaghi giyal drāhiyā ;
 Tonē laḍān tonē nindān,
 Ravaghi-ān drāhiyā ;
 Tonē khandān tonē girayāi,
 Ravaghi-ān drāhiyā ;
 Dēmā Jatānī mēr-en,
 Ravaghi-en drāhiyā ;
 Tonē bandān tonē phirnē,
 Ravaghi-en drāhiyā.

13.

Lah, mañ zālānī sardār,
 Luḍ, mañ drāhariyā biyā,
 Lai, mañ bolānī sachā,
 Luḍ, mañ drāhariyā biyā,
 Zālān bülēwālī luḍ,
 Mañ drāhariyā biyā,
 Haroān thai chāri,
 Luḍ, mañ drāhariyā biyā.

14.

Ubhar laung būta,
 Sambhar drāhariyā biyā,
 Mardā band go tindān,
 Sambhar drāhariyā biyā,
 Tindā band ma mundhā,
 Guḍā drāhariyā biyā,
 Mundhā jan ma ḍhandā,
 Guḍā drāhariyā biyā,
 Roshā theiyā chārī,
 Sambhar drāhariyā biyā,
 Phēdhā band jhūtā,
 Sambhar drāhariyā biyā,
 Zālā mēndhewālī,
 Sambhar drāhariyā biyā.

15.

Sāvī mard giraghī-en,
 Giraghī-en janaghī-en,
 Rēlā zawār khanaghī-en,
 Sēviā baraghī-en,¹
 Jēl-khāna mān-khanaghī-en,
 Nāi gwān'-janaghī-en,
 Phuṭ-gal ēr-khanaghī-en,
 Rishā gaur-khanaghī-en,
 Charoen gozhd mūshaghī-en,
 Nēka nokh khanaghī-en,
 Janaghī-en, girāghī-en.

16.

Chāchī, chhorav topī gār-en,
 Chīrān, chhorāv topī gār-en,
 Bhīrān, chhorav topī gār-en,
 Rulān, chhorav topī gār-en.

¹ Or, Eḡhā Rojhān di baraghī-en.

Chhorav topī dhuggav bār-en.
 Khush-ān, chhorav topī dīthom,
 Boṣh-ān chhorav topī dīthom.

17.

Rējān tili, Mastānī,
 Phopat bi, Mastānī.
 Tupak zurtha badānī,
 Thai mardā mañ satānī,
 Khard ārān thai dastānī.
 Chalrā dātha nashkānī,
 Tobān dil mañ, Mastānī,
 Rojhān shahrā, Mastānī,
 Jī o jī mañ Mastānī,
 Thai zar eñ bāz, Mastānī.

18.

Zawāri trunden borānī,
 Yāri savzeñ mindānī,
 Jhatē phalkē nindānī,
 Girdeñ dēmā gindānī,
 Chireñ thārē sindānī.

19.

Adhrā, thai naukar-ān,
 Halk vērhā sogav-eñ,
 Mard murtha thai zindagh-eñ,
 Shēr puchhā drimbagheñ,
 Drimbaghā mañ dav na bi,
 Ās chakhā jhūnjagheñ.

20.

Bāragheñ bēli naukar bāñ,
 Kadaheñ chhamā naukar bāñ,
 Valvaleñ jighā naukar bāñ,

Savzeñ rakh-en naukar bāñ,
 Sēnagh-gulā naukar bāñ,
 Bāñzūbandāñ naukar bāñ,
 Chitti dandāñ naukar bāñ.

21.

Lahrē lang, khadhō phēdhāghēñ,
 Nārī, yārē gindaghā phēdhāghēñ,
 Nārī, vēphā bar, khadhō phēdhāghēñ,
 Yār gindaghā phēdhāghēñ,
 Mudhō chunijund khadhō phēdhāghēñ.

22.

Janarī¹ mañ rūh-en-i,
 Khandaghā mañ rūh-en-i,
 Marā thāī sareñ go rūh-en-i,
 Marā thāī sareñ, mūñjhā nā bī,
 Marā thāī sareñ, mūñjhā niyāñ,
 Thāī nindaghā mūñjhā niyāñ,
 [Thāī mar mīrī mūñjhā niyāñ],
 Go tīlhaghā mañ rūh-en-i,
 Go nindaghā mañ rūh-en-i,
 Thāī gindaghā mañ rūh-en-i,
 Phīr bī mañ rūh-en-i,
 Dīr bī mañ rūh-en-i.

23 (a).

Go mā drogh khutha, drohrā,
 Azh mā khard khutha, drohrā,
 Mā tharā sahī khutha, drohrā,
 Yārē thī khutha drohrā,
 Niñ laḍī bītha, drohrā,
 Azh mā dīr bītha, drohrā,
 Nashke phēr-dai bē-hayā.

¹ Or, Bōjarā.

23 (*b*).

Mañ tharā sahī khutha, drohrā,
 Yāre thī khutha, drohrā,
 Nashkē phēr dai, drohrā,
 Chhamā khor biē, drohrā,
 Phādhā lang biē, drohrā,
 Dastān tund biē, drohrā,
 Manān doh nēn, drohrā.

24 (*a*).

Bagī, mūmalān thāi ling,
 Jhaṭē indēmā bi nind;
 Jhaṭē nar sawādā gind,
 Bagī, indēmā bi nind;
 Thāi sūratā pasind,
 Bagī, indēmā bi nind,
 Thāi thangaveñ dī būl,
 Bagī, indēmā bi nind;
 Chiē Rabb khārā gind,
 Bagī, indēmā bi nind;
 Chiē mard daurā gind,
 Bagī, bhirak nazī nind.

24 (*b*).

Bagī, mumalān thāi ling,
 Bagī, dhuk nazī nind;
 Chiē Rabb noghā gind,
 Bagī, dhuk nazī nind.
 Thāi sūrateñ pasind,
 Bagī, dhuk nazī nind;
 Jhaṭē nar sawādā gind,
 Bagī, dhuk nazī nind;
 Thāi phopatān chī ling,
 Thāi shēfagheñ thāi phoñz,
 Bagī, dhuk nazī nind.

Thai lēravānī ling,
Bagī, dhuk nazi nind.

25.

Phirān sor ma saulī bān,
Nārī yār maīn dāurī bān,
Chalā gung dai, ghālī dā,
Chalā mēndhanēwālī dā.

26.

Mēhro tili, sadān dhilli,
Mardā bilī, go mā tilhī,
Sadān tili, mērhān tili,
Halkān tili, mērhān tili.

27.

Shawā jēdi khanē Allāh,
Maīn yārā Hudhā biyār,
Maīn rūhā bēwas-ān,
Rawān yārē gindān khāyān,
Maīn girdoh thai halakeñ,
Rawān hā dī janān khāyān,
Shawā gokhē khanē vandi,
Maīn yārē Hudhā biyārā,
Doen dastān khanē burzā,
Maīn yārē Hudhā biyārā.

28.

Phādh thai dor khandh, narmiyā biyā,
Juti thai chi khanē, narmiyā biyā,
Bahādhur en thai nām, narmiyā biyā,
Phādh thai dor khandh, narmiyā biyā.

29.

Dilgoshī dār, Thagi, thai mardā mañ sak-ān,
Mañ pattanā gardān, thai mardā mañ sak-ān,
Thai gobar-jan lūhān, thai chunrlā drūhān,
Gobar-jan satān, thai mardā mañ jhakān.

30.

Sinnaman Sāhib main yār-eñ kullāeñ,
 Zarūn daūnē ki nathā garāheñ,
 Sahthān kullān thangav kanāheñ,
 Thangav na biān guḍā mārā sunāeñ.

DASTĀNAGHS IN THE JATKĪ DIALECT.

31.

Lāl kirārī bülēwālī,
 Kirārī jhamkēwālī,
 Kirārī hassiwālī,
 Kirārī mēndhiānwālī,
 Kirārī shahreṇwālī.

32.

Dardi ān ki mardī ān,
 Dillē jōr bharēndī ān,
 Sajjī bānh luḍēndī ān,
 Khabbā pair chulēndī ān,
 Sina gul karēndī ān,
 Ruthā yār manēndī ān,
 Chahrā pāo main tildī ān,
 Pāi kanūn main dardi ān,
 Tikkā thī, main valdi ān.

33.

Yār charhyā rēl-tē, phārat hai yār dā,
 Naukar ē khān dā, phārat hai yār dā,
 Yār charhyā bēri-tē, phārat hai yār dā.

A DASTĀNAGH IN KHETRĀNĪ.

34.

Phēroz Shāh ēthān thī,
 Nathīra bēgā ēthān thī,
 Mārūrā bēgā ēthān thī.

LXIV.

BUJHĀRATĀN.

1.

Ya shai jawaiñ ulkahā astā,
Duzhmanēa rēsēnthā-ish khashṭā,
Bāng'hawā pahrē rāh sarā gwastha,
Go minnat mēhrāñ niyadh dastā,
Ē bujhārat Brāhimā bastha.

Bozh. Warnāi o phirāi.

2.

Ya shai jawaiñ ulkahā yakā,
Go jhērāvē jāgāñ sadh-barē sakā,
Har-khasē khāth, jāthi wathī chakhā,
Mañ na gindāñi jāgahē dhakkā,
Gosh dānāhā shāra bozh wa hakkā.

Bozh. Chhāth.

3.

Brāhimā phairi gwashtaghā gālē,
Dithaghāñ chē, rangā bē-hālē,
Rangēñ kojhā, andar-eñ lālē.

Bozh. Ās-khoh.

4.

Hudhāi kurzat o khārā,
Zamīn nēstath o dighārā,
Bē-khishtagheñ khishārā,
Hudhāi kurzat o khārā,
Sabzo phul bahārā,
Pha phashaghā di taiyārā.

5.

Zi khākhtān ba nāmzadhī dagā,
 Bē-sām chiē tharatho agā,
 Bithaghān hairān go hamē agā,
 Gind, hamēshī akul o sagā,
 Go janokhān biānti lagā.

6.

Phakhaghen churānī ravāt syāhen,
 Mañ-bunā saigist rēzam jāh-en,
 Dān ma burzā hoshaghā druāh-en.

Bosh. Thignī.

7.

Phāro-en shafā khor-en,
 Yakē pha zulm zor-en,
 Pāsāno takor-en,
 Butā dī shā laghor-en.

Bosh. Phurī.

8.

Ya drashkē joṛēnthā pāken Hudhāiā,
 Ma zamīn phushtā pha jindeñ razāiā,
 Bund yak-en-i, lāmb-en duāiā,
 Yakē rēkh biṭha, yakē sawāiā.

9.

Pyālāe phureñ dīṭha mā jāhē,
 Nishtaghā lāl o nēstathī dāi,
 Pyālāe wārtha lāl shahīd biṭha,
 Chonān ki kulleñ ālimā dīṭha.

10.

Do gwahārān dīṭha ambāzī,
 Ajab khush ant gwar-ambāzī,
 Nēn-i sūratā khamī,
 Yakē khor, dīgar chhamī.

11.

Phairi khākhtān pha giḍhār,
Mañ Bakari shahr gwarā,
Bolī ath-i whasheñ ṭawār,
Dastān gipti nar-mazār.

Bozh. Mār.

12.

Doshi manān bānzen bihān,
Chāri ma loḡhān biṭhaghān,
Sīnjānāvār rēsenthaghān.

Bozh. Shaf-chirāgh.

13.

Roshē mano bānzen bihān,
Khākhtān azh direñ ulkahān,
Gudā mañ dī nazar charēnthaghān,
Mān dīṭha suhāgeñ mēhir-eñ,
Nyāmā shawāñki mān-ravant,
Go dast-bahokheñ nēzaghān,
Lāfā go dastān chāñki khanant,
Honā ma hīrāñi girant,
Akhīr dī banda-ish warant.

Bozh. Afim.

14.

(1) Bujhāratē ki Khidr Shāir bastha.

Āshik wasiṭh ma ziriḥ lahrā,
Māshūk wasiṭh ma hamū shahrā,
Āpti giñdant, ziān khanant khārā.

(2) Husain Hānā Bālāchāñi ki bhoṛenthañ, ē'rgā gwashta.

Nāmzadheñ Khidr, tha shāir-ē tikkā,
Pha shitim bāñzigari drikkā,
Azh māñ gwar chachoñ khanē likkā ?

Mañ daryā gār-khanē randā,
 Dī bēh nēlantī basthaghēñ bandā,
 Tha mañ samundrā dīthā chamak-waṭi,
 Āñ jahāzāñ āsinā phaṭi.

15.

Bujhāratē ki Ghulām Muhammad Bālāchāñiā bastha.

Dīthom kilātē basthaghā,
 Phureñ azh jaureñ badhāñ,
 Sar sogaveñ go duzhanā,
 Ē pha miragh zahr khanant,
 Phēshā wathār gār-khanant,
 Gudā badhiē sār-khanant.

Bozh. Tiliāñi dabil.

16.

Roshē Khidr Shāirā band bastha throngal sarā.

- (1) Roshē manāñ zandēñ naryāñ,
 Khākhtāñ azh direñ ulkahāñ,
 Jangi mīrokheñ bidukhāñ,
 Gipta ma baro bē-dihāñ,
 Man dī wathī zandēñ naryāñ,
 Bastha pha trāt o chābukāñ,
 Jāhe wasandīē rasāñ,
 Sāh wathiyā dar-barāñ.

Gudā Husain Hāñ dī bozhaghēñ-ī.

- (2) Jāl tho zandēñ naryāñ,
 Shā khākhtē azh direñ ulkahāñ,
 Nodhāñ āv-bandēñ jhurāñ,
 Arshī rishokheñ throngalāñ,
 Tharā gipto ma baro bē-dihāñ,
 Gudā tha dī wathī zandēñ naryāñ,
 Bastha pha trāt o chabukāñ,
 Jāhe wasandīē rasāñ,
 Sāh wathiyā dar-barāñ.

17.

Ya bangulā ē Kaltārī,
Havd daragh, thī chyār dārī,
Dānāl ē, tha bozh shon-dārē.

Bozh. Mardumēn.

18.

Syāheñ, agha syāh na bī,
Whashēñ, agha wārth niyāl,
Charīth avo mārākhavāñ,
Khulī kizānēñ kharghazāñ.

Bozh. Katūrī.

19.

Syāheñ mādhīñ sanj bītha.
Chukhāñ dīl ganj bītha.

Bozh. Thāfagh kī wur bī,
Gudā chukh khush bī.

20.

- (a) Gorī ma garāmb khafī.
- (b) Gokh dhikhi, ror phadāth.
- (c) Halk laḍī, dēm phadh-ēñ-i.

21.

Mālā sar-dai vārā dosh.

Bozh. Māl bēnagh-mahisk-ēñ.

22.

Savzeñ cho hīth-ēñ, charpi cho mēshī dumbaghāñ.

Bozh. Gwan.

23.

Talabī nankar-ant khardē aḡab bhat,
Kadam pha lēkhav-ant-ish khār o khidmat,

Hamē phauj dhurā bē-hathyār-en,
 Phithi phoshindaghān yāk o tawār-en,
 Hamodhā lashkar khosh o khushār-en.

24.

Nishto dithom pha nadhar,
 Ān shahr be-sāh watan,
 Āhānī adh jang o jadal,
 Nyāmji nawant yakē dgar.

25.

Dān ki shāhā parwaren, khapta man logh banā,
 Nīn ki bandaghān rāzēnthā, biṭha pha husn o pharā,
 Whash hadīs o khush lisān,
 Roth go phulen āmbalān.

26.

Hudhā pakho kurzat-en bandā pālith,
 Rusūl Muhammad-en ummāt wālī;
 Hazāren bandagh yak-en thālī,
 Chamodhā khas na-roth horg o khālī,
 Hamodhā gipto harchi di wārtha-ish,
 Hamā whān zurtho loghā di ārtha-ish,
 Gudā jatho bhorēntho thālī ujārtha-ish.

27.

Zi raptā azh Thāliyā Shahrā,
 Bor basthaghān bēbara sāyā,
 Dān 'sh-awān dānā ki gulā dāṭha,
 Sharr khumethān ma thiraghā chartha,
 Phith manī khobī mardumā dost-en,
 Brāth azh grāmbali-en madrikhānē,
 Gohār azh hamrangeṇ gahān-bār-en,
 Nām gulindānē rahmat-en jānē.

28.

Wilāyat thar-en, dost bar-karār-en,
Ravaghā gohār kisānaken taiyār-en,
Na-rothī māth, bachh olā sawār-en,
Phith nēsten-i, phiruk haiyāt-en.

29.

Sardār ki duz yār bi,
Nāmūz nāmē gār bi.

30.

Sāhib ki insāf khanant,
Chandi gunāh maāf khanant,
Odhā ki sāhib zor khanant,
Bē gwashtaniyā shor khanant.

31.

Bakhilēn sāhibā khas na 'shi jawān.'

32.

Kahnē litir o phiren za,
Warnā sarā sār-bār.

33.

- (a) Chonān phanērān sokhtaghān, āfā phukāna warān.
(b) Khaṭān sokhta āfā phūki wārth.

34.

Wail, wākya dukh paighambarān biāna ākhtaghant.

¹ Cf. XLIX. 2, l. 18, where this saying is quoted.

THE LANGUAGE OF BALOCHĪ POETRY.

FOR a general account of the Balochī language I may refer those interested to Professor Geiger's account,¹ which gives a full list of all works on the subject, and to my own text-book, which contains a grammar and vocabulary. I do not wish here to do more than to indicate the points in which the language used in poetry differs from that of ordinary life (specimens of which will be found in the prose narratives included in this volume), and especially to draw attention to those points in which the language of the older poems differs from that of the later compositions.

A conventional poetic dialect appears to have become gradually recognized as the medium of expression, and this has continued with some modifications to the present day in the use of many words and phrases which are not commonly heard in the spoken language.

These words are of two classes: those which formed part of the older language and are now obsolete or obsolescent, and those which never were common, but are introduced by the poets to give variety or picturesqueness to their style. The latter class is drawn mainly from Sindhi, often no doubt dialectical or obsolete Sindhi; and the love-poems contain many unfamiliar Persian words. There are several instances of a word occurring once only, and such words are not always easy of interpretation. In the older poetry we have in addition the survival of old grammatical forms, and an unfamiliar syntax. It is not

¹In *Grundriss der Iranischen Philologie*, vol. i. pt. 2.

indeed to be supposed that the language of the early sixteenth century has been preserved in its purity. It would be impossible that this should happen in compositions which have never before been reduced to writing and have been handed down by word of mouth for four hundred years. The bards inevitably and unconsciously modify the form and pronunciation of words to suit the standard of their own tribe and period, and a certain modernization must thus have taken place; but, nevertheless, a good deal survives, as will be shown by a comparison of the language of the poems we know to be early with that used in verse of a later date.

The following are the principal points:

(a) In the inflection of nouns the terminations have not always the same force as at present.

The inflection in *ē* has a wider range of meaning than at present. It may be used for the genitive in any position, and not only at the end of a clause as at present. For instance:

Mauhe Goharē hirān. IV. 67.
In exchange for *Gohar's* young camels.

Where the modern language would simply prefix the word *Gohar* without inflection, as:

Gohar hirān; *Gohar's* young camels.

Sometimes *ē* forms a locative or dative, in neither of which senses it can now be employed, as:

Brahnagheṇ dānē, XI. (1 a) 1.
On the bare plain.
Wāṭhi destē.
To my love.

The termination *ī*, not now found in the inflection of nouns, is also used in the same way as *ē*, as:

Māli lēkhavē, XVIII. (2).
A counting of the cattle.

Pha thēghī rahā.	XVII. (7) 21.
With the edge of the sword.	
Māthī bachh.	IV. 110.
Mother's son.	

Where the modern language would have :

Māl-lēkhavē, thēgh-rahā, and māth-bachh.

i may also be used at the end of a clause :

Jangē na dāthom tholaght.	XVIII. (3).
I did not wage a <i>jackal's</i> war.	
Kutho kabīreā hangarī.	XVIII. (2).
A log of kakir-wood charcoal.	
Banf dighārī thahtaghant.	XVIII. (3)
My pillow was made of the ground.	

This may be lengthened into *īghā*, which has an ablative as well as a genitive signification :

Narabēr kotaghtghā khapta.	IV. 186.
The tiger fell <i>into pieces</i> .	

The termination *ānī* is singular as well as plural, and is not confined to the genitive meaning, as :

Chāri khashtaghant barānī.	IV. 94.
They sent forth spies <i>into the desert</i> .	
Hāl dostānī.	XLIII. 3.
News of my love.	

The dative termination *ār* is generally found in the fuller form *ārā*, as :

Cho bi Chākūrārā gwashtat.	IV. 187.
Thus he spoke to Chākūr.	

Nouns which now terminate in a consonant often have the termination *o*, as :

Hirānī jaghino bīthā.	IV. 46.
A misfortune has fallen on the young camels.	
Sārtheā sailaho bor thāshī.	IV. 50.
Rindō bhāp. The Rind's fillets.	

Kutho haḡgarī. A log of charcoal. VI. 51.

Manāh kadro khumēḡhānī niyāh— XV. 12.

I was not worthy of the bay mares.

the present forms being jaghīn, sailah, Rind, kuth, kadr.

This *o* termination has nothing to do with the *o* found in words borrowed from Sindhi, which is still found, and in Balochi is treated as an integral part of the word, becoming *av* when followed by another vowel.

(b) *Pronouns.*

1st pers. singular. The form *sih* for I occurs once only. This is the Zend *asem*, analogous to the Pashto *sah*.

Mā Rind niyāh Lashār sih-yān. VI. 57.

I am not a Rind, I am a Lashārī.

1st pers. plural. *Mākh*, we (or sometimes I), appears to be an older form of *mā*, and to preserve the guttural of the Zend *ashmōkham*:

Mākh nā jēnūn ālimā. VI. 35.

I will not have the people slain.

Mākh-om zahm jānēh Lashārī. V. 36.

While we were slaying the Lashārīs with our swords.

Mākh o Nakhīfo raptaghūn. XVIII. (3) 14.

I and Nakhīfo went forth.

2nd pers. plural. *Shumē* is sometimes found instead of *shawā*, you. Example:

Bagān bālā mutha shumē. X. 14.

Pronominal suffixes. *ē* sometimes takes the place of *ī*, as:

Kī man-ē noshān. XX. 78.

That I may drink it.

Sardār wāg-ē ishthaghant. VII. 12.

He let go the chief's bridle.

ish is often affixed to nouns, as:

Pakhghēn dāl dāth-ish wur biṡha. II. 4.

His sickle was laid to the ripened pulse.

(c) Adjectives.

In addition to the termination in *en* used now with an adjective preceding a noun, the form *ān* is also found. More frequently the adjective follows the noun and takes the termination *ēnā* or *ēnān*, sometimes even *ānī*. *E.g.*:

Bīroth dan birjakā rādhēnā. XVIII. (4) 37.

It goes in (*i.e.* the dagger) up to the trusty hilt.

Mēsh shī sham-sarā miskēnā. IV. 85.

Sheep from the thymy (*lit.* musky) sham.

Biyārē kāthulā jaurēnā. XXXVII. 32.

Bring the poisoned cup.

Thau kī shēr bārānī laghorānī. XI. (2) 30.

You are under shameful burdens.

(d) Verbs.

The particle *bi* is much more generally prefixed than in the modern language, and its use rather corresponds with that of Makrānī Balochī than with that of the modern northern language, in which it is now confined to the imperative, and occasionally the conditional, of verbs beginning with a vowel, the only others taking it being *waragh*, to eat, and *ravagh*, to go. With these exceptions it is not found with verbs beginning with consonants. Its use in the earlier language was very general. Examples:

Amsarā thīhānī bī-ēr-rikhtan. XI. (1) 6.

Together with their slaves they alighted.

Nāthū mal bigipt Shāhrāda. XVII. (9) 20.

Nathu may struggle with Shāhrāda.

Sīrmughī gwāmēshān bīcharēnī. XI. (1 a) 11.

Let him pasture the slate-coloured buffaloes.

Rāje arh Bhēniyā bigardēnthā,

Khoh saro ghatān bīcapēnthā.

XI. (1 b) 9.

You turned your tribe away from Bhēnī,

And fled over the mountain gorges.

Shartān bi jallakē bicharēnān. I will spin a top for a wager.	XI. (2) 40.
Biyāēth, shēdihā bilāqūn. Come, let us march hence.	VIII. 15.
Biyāyanto. Let them come.	XI. (3) 4.
Ghānoē bigardēnān. I will make a slaughter.	XVII. (3) 16.
Bimān ki noshān giptaghān. Think, what draughts (of grief) I have drunk.	XVII. (7) 22.
Malik Sohrāv bigind. Look on Malik Sohrāv.	XVII. (8).
Phādhān bichukh. Kiss his feet.	XVII. (8).

The particle *bi* may be separated from the verb, as:

Gohar bi shawēdhā laqith. Let Gohar march hence.	IV. 58.
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The negative *na* or *ni* or *ma* with the imperative, when applicable to two verbs, is sometimes expressed only with the second of the two, instead of with the first. Example:

Biyāith o ma loti amrishā. Let him not come and ask me for a wife.	XIV. 54.
Zūith niyāri khuraghā. She (the mare) will not give birth nor produce a foal.	XIV. 24.

In the usual language the prefixes *kā* and *bi* are omitted with negatives, but in poetry with an emphatic negative they are retained, as:

Nēn khilūn (for nēlūn). We will not leave.	IV. 76.
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Verbal Nouns resembling in form the Persian infinitive in *-tan* or *-dan* are occasionally found, as *gwashtan*, speaking, *dādan*, giving, in the following:

Pha hamē gwashtanē gālēghā.	XXXVII. 89.
On the utterance of this speech.	
Ē dadant chiē niyāt.	XIV. 56.
There are none of these gifts to be had.	

Abnormal forms.

Shortened forms of verbs are occasionally met with, as:

Gwazh-bī, says.	IV. 27.
Chākura phurs', instead of phursitha.	IX. 18.
Zhīl-bī, went out.	
Burz-bī, ascended.	XI. (3) 30.
Gwāh-bant, they appear.	XI. (3) 35.

The optative is occasionally found:

Bāth, bā', may he be.	
Roz bā, let him appear.	XLI. 110.
Loghā thaiyā ās khafā',	XXII. 120.
Horā thaiyā dūz barā'.	
May fire fall upon thy house,	
May thieves carry off thy horses.	
Suny bāth, sunya rawāth.	Vol. I. p. 55.
Let it be barren, may it lie waste.	
Nēn gor bāth-i nēn Gandāvagh.	IV. 211.
May he have neither grave nor Gandāva.	
Thau niyāyathē.	XIX. 17.
Would that thou hadst not come.	

The participial form in *e*, as *ākhto*, come, is often used in the same sense as the participle in *a*, i.e. as an indefinite past tense.

(c) *Prepositions.*

In addition to the prepositions *gō*, with; *man*, in; *dan*, till; *pha*, on or by; *azh*, from; *phar*, for; and *gwar*, with,

in possession of, which are still in use, we find *avur* or *wur*, upon, into, and *bi*, to:

These are common in the older verse, and are still found occasionally in modern poetry. Examples:

Dast jath avur barriyā. XLI.

She puts her hand into the bag.

Dai bi kadanā zivirenā. XVII. (4) 3.

Apply it to the harsh grindstone.

Gwānkh jathā joḥhān bi kādā. VIII. 29.

The warriors called to the women.

(f) *Epithets.* Descriptive epithets are numerous, and there is a conventional uniformity in their use, as is frequent in ballad poetry in all countries. The principal actors in the epic ballads have their own proper appellations, as in Homeric poetry. Thus, Nodibandagh is known as *sar-zutwāl*, gold scattering. Gwaharām is *thēghā* or *luren thēghā*, with the sword, or with the sharp sword. Jāro is *jaur-jawāv*, bitter in reply. Bivaragh is *maughā*, the brave, a term also used for Mīr-Hān, while Chākur himself is simply known as the 'Mīr' or the 'Nawāb.' Among women Gohar is the *Muhāri*, the shepherdess, and is also known as *durr*, good, while Lēlā is called *lāl* or ruby. A father is generally spoken of as *ārīf*, venerable; a mother as *makkāh*, respected; brothers and sons are called *bingo* and *sau*, young, or *shāh*, beloved, and sons are also called *thango-drosham*, golden-fronted, and sometimes simply *drosham*, *thango* being implied.

Mares, more generally ridden than horses by Baloches, are generally spoken of by their colour, the word for mare being understood. Thus we find them called:

Khumēh,	-	Bay.
Bor,	-	Chestnut.
Nm,	-	Grey.
Syāh,	-	Black.
Kulang,	-	Roan.
Savz,	-	Green, i.e. Dun.

Other epithets are *tāzi* and *Arabī*, both meaning Arab; *trund*, spirited; *bāragh*, slender; *bahran*, swift; *shikan*, tigress; and we find such phrases as *bāragheñ bor*, a slender chestnut; *bahranen tazi*, a swift Arab; *mazār baur*, a white tiger; *gor-khushen syāh*, a wild-ass-slaying black.

When a horse, as distinct from a mare, is spoken of he is called *zanden naryān*, fat or stout horse.

A man's beard is always a *curly beard* (*brinjanen rish*); a friend or relation is spoken of as *miskānī* or musk-scented; enemies are *jauren badhān*, bitter (or poisonous) foes.

Swords are known by a great variety of terms, among which *sahm*, now the common word only occasionally appears. We find *thēgh*, *lur* (sharp), *tur*, *khanāwa*, *Mirāi* or *Mirsī* (i.e. *Misri* or Egyptian), *Hindī* (or Indian), *Sindhī* or *Sindhuri* (from *Sindh*), *Shirāzi* (a sword of *Shirāz*), and these again have their special distinctive epithets, as *mazethapen lur*, wide-wounding sword; *jauhari thēgh*, jewel-like or glittering brand; *savsen lura*, with green-flashing blade; *arjalen thēgh*, a diamond-like sabre; *saghār*, white-flashing; *napt*, lightning or thunderbolt (which in the earlier poems means a sword, and in the later a firelock); and *bajari*, a term of doubtful derivation.

The Lashāris scornfully call the Rinds *nawath-rish*, matted beards, and they retaliate by calling the Lashāris thin-beards (*thanakh-rish*) and *hirth-phādhy*, little-feet, meaning no doubt that they were like women. The Rinds are often called *lāl-mazhaghen*, red-booted, and the Lashāris sometimes *lāl-jukhtaghen*, red-scabbarded. The phrase *bāragheñ burān*, with slender chestnuts, is often associated with the Rinds.

The Mazāris are *mazār-potravān* or *sher-potravān*, descendants of tigers, and this form is often used for other tribes, as *Lāshār-potravān*, the children of *Lāshār*, i.e. *Lashāris*; *Mirāl-potravān*, the children of *Mirāl*, i.e.

the *Mirālīs* or *Bulēdhīs*. The *Drishaks* are spoken of as *thangaveñ* or golden, and also nicknamed *gwand-phādhagh*, short-footed.

Warriors and heroes are called by a great number of names. *Hot*, the most usual, is in use throughout, while *kungur*, *mangēh*, *manayānī*, *pahlewān*, *jodh* and *khavīh* are common in the older poetry, and *sūrih*, *dīwāgar*, *mirōkh*, *malandrī*, and *moharī* in the later ballads. Forms like *gēhēn mard*, good men; *walhureñ sūrih*, valiant hero; *jawāvgīr*, demander of answers, are also found.

Bows and arrows are frequently alluded to in the early ballads; the bow (*khamān*) and quiver (*jābāh*) are part of every warrior's equipment. Arrows are known as *thīr* (which in later poetry means a bullet), *gondal*, *tēh*, and *sand*. Coats of chain armour, *zīrih*, and helmets, *kul*, were worn by the warriors, and their arms were also protected by armour (*dast-kalīf*). Spears were much used (*bal* and *nēsagh*), and knives and daggers (*khārch*, *kātār*) are also mentioned. We find the epithets *sudhaverē bal*, thrusting-spear; *savzeñ nēsagh*, green-flashing spear.

Matchlocks or firelocks come in later on, and are known as *tupak* and *napt* (i.e. lightning), while a bullet is *thīr*, formerly an arrow.

ACCENT.

The accent in Balochī is strongly marked, and is of great importance in the correct reading of both prose and poetry.

There are many short words, parts of the verb *to be*, pronominal suffixes, etc., which are of the nature of enclitics and have no independent accent of their own; these are treated in pronunciation as integral parts of the words to which they are attached. In the text I have always shown them as connected with such words by hyphens. On the other hand prepositions prefixed to nouns often take the accent, as in the phrases *phā-wathān*, among

themselves, and *mā-bunā*, at bottom. The negative *ma* used with imperatives, and the imperative particle *ba* in *bāro* and *bāwar*, the imperatives of *ravagh* and *tearagh* follow the same rule.

Certain forms, such as *man-ān*, I am; *thav-ī*, thou art, have only one accent, but it may fall either on the pronoun or the verb.

These rules apply to prose as well as to poetry. The following examples will illustrate their application in some of the older poems:

Āsh-phadhā. From behind.	II. 12.
Ē go Rindā yāgsar-ēf.	I. 28.
Rind Lashārī mā-bunā brāth-ēn.	II. 29.
Gōhar phā-sawān gāl-ākhito.	IV. 11.
Zālē bun jātha-ish shirrānī,	IV. 68.
Gō-mā Lashārī jhēravn mān-ēn.	IX. 10.
Bivaragh mā-phirā phirēnthāl.	IV. 120.
Yā-barē bōshī, gāl mayā gō-mā.	IX. 58.
Dānā thav-ē.	XXX. 33.
Hār-khāsē shī hanchōsh-athant.	XXXIII. 44.
Valanon mā-sin, o jānī.	XXXVII. 96.
Pāghām gōn-āth-i Rindānī.	XLI. 22.
Kādām pha lēkhav-ant-ish khār o khidmāt.	LXIV. 23.
Phirh nēsten-i.	LXIV. 28.
Dēm-phādī-ēn-l.	LXIV. 20.
Mā-sarā bītha.	XI. (3) 6.

Compound words of all classes, whether compounds of nouns with verbal roots or adjectives, or verbs with adverbs prefixed, follow the following rules:

If the first member of the compound is monosyllabic, it takes the accent. If the second member of the compound has more than one syllable, a secondary accent may fall on the second or third syllable.

If the first member of the compound has more than one syllable each member keeps its own natural accent.

Examples :

mēhr-sirān.	Head herdsmen.	IV. 16.
dir-sarēn.	Numerous.	IV. 62.
gwādh-girēn.	Wind-catching.	IV. 72.
phir-khashēn.	Tightly strung.	LXI. 12.
phādh-kizagh.	To retreat.	IV. 107.
chūg-sākhān.	Grandchildren.	IV. 80.
yāg-raheē.	Of one sort, equal.	IV. 158.
wādh-mirēn.	Natural death.	V. 13.
sār-batāki.	Headstrong.	V. 28.
Chhām-jatha dūr-goshēn	Mahārīya.	IX. 24.
gūr-khanāna.		IX. 59.
ēr-khaft dost.		XLV. 21.
hīth-phādh, thānakh-rishān.		XI. (4) 24.
nāwat-rishān.		XI. (1 &) 12.
katōr-phādhēn.		XI. (3) 26.
kurān-whān.		XII. 22.
Lāshār-pōtravān.		XII.

The above are the principal points requiring notice. The normal accent in words of two or three syllables falls on the first syllable, and this is generally adhered to unless the word is affected by one of the rules given above. There are some exceptions when the first syllable is light and the second has a long vowel, as in *saghār*, *kilāt*, but the tendency is always to draw the accent forwards. Occasionally at the end of a line a word normally accented on the first syllable will take the accent on the last for the sake of the rhyme, as in

Chhām anriyān raftaghant grihāna phadhā.	XXXIII. (1) 57.
Go doēn dastān saro sārā janānt.	XXXIII. (2) 15.

where the words *phadhā* and *janānt* would normally be accented on the first syllable.

GLOSSARY OF RARE AND OBSOLETE WORDS FOUND IN THE POEMS.

THIS glossary must be considered as supplementary to the vocabularies of Balochi already published, such as those contained in my Text-book (1891), and Douie's translation of Hēnā Rām's *Bilūchi-nama* (1885). There is also a vocabulary in my *Sketch of the Northern Balochi Language* (1881), but it is less complete than that in the text-book.

A.	B.
Adagh, <i>p.p.</i> aditha, To set up, to erect.	Badh, <i>s.</i> An enemy.
Ādhat, <i>s.</i> Death, fate.	Badh, <i>adj.</i> Evil, wicked.
Ādhat, <i>s.</i> Custom, manner.	Bahār, <i>s.</i> A line, series, row.
Āf-hand, <i>adj.</i> Filled with water.	Bairam, <i>s.</i> Lightning.
Aghlām, <i>s.</i> Intellect (Ar. 'aql-wa-fahm.)	Bairam, <i>adj.</i> White, clean.
Ābdaagh, <i>v.</i> To tie up, to tether.	Baithal, <i>adj.</i> Strong, hardy.
Āhū, <i>s.</i> A deer. (P. cf. āsk.)	Baj, <i>s.</i> A kind of cloth. Ar. bazz.
Akbat, <i>adv.</i> Somehow, anyway.	Bālādū, <i>s.</i> Height.
Al, <i>s.</i> A leader.	Bālādū, <i>s.</i> Shape, form, figure, face.
Aldosharā, <i>s.</i> Judgment and justice.	Bala-khash, <i>s.</i> A spearman.
Ar. 'adl-wa-shara'	Bambar, <i>s.</i> A peak. (Also the proper name of a mountain.)
Ālkāf, } <i>s.</i> Mountain, crag, cliff.	Bān, <i>s.</i> A peak, mountain.
Ālkah, }	Bangul, <i>s.</i> A youth, a warrior.
Āman-dēagh, <i>v.</i> To sharpen or temper a weapon.	Bānz, <i>s.</i> A hawk. See Bāz.
Ārāv, <i>s.</i> Rest, quiet (for ārām).	Bāsk, <i>s.</i> The arm.
Ārāvā khamāh, I will remain quiet.	Baur, }
Arjal, <i>s.</i> A diamond. Flashing like a diamond (of a sword).	Bāwar, } <i>adj.</i> White, light-coloured.
Ashkar, An earthen waterpot.	Bārg, <i>s.</i> The arm. See Bāsk.
Ashkar dōhagh, To carry water-pots, i.e. to fetch water.	Bē-highagh, <i>adj.</i> Countless, incalculable.
Asti, <i>s.</i> A sleeve. See Āstin.	Bēm, <i>s.</i> Fear.
	Bē-nang, <i>adj.</i> Shameless, without honour.
	Bēr, <i>s.</i> Eumity. See Bair.

Bhanj, *s.* Splitting.
 Bhanj-bhor, *s.* Splitting and bursting.
 Bhanjoghar, *s.* Breaking and mending.
 Bhar, *s.* Bank of a river.
 Bharjāl, *s.* A warrior.
 Bhāw, *s.* Regard, affection.
 Bhir, *s.* A leap, spring.
 Bhir-āragh, *v.* To spring (as a tiger).
 Bhirak, *interj.* Quick! hurry!
 Bi, *prep.* To, on.
 Bidakh, *adj.* Fierce. (P. bldakh.)
 Bingo, *adj.* Youthful, heroic.
 Birjak, *s.* The hilt of a dagger or sword.
 Biro, } *s.* The notch of an arrow.
 Biro, }
 Biro, *s.* Scent, musk.
 Bodh, *s.* Feeling, perception.
 Bodh, *s.* Love, beloved.
 Bor-thāshi, *s.* Horse-racing.
 Bori, *s.* A trumpet. (P. buril.)
 Boshagh, *pp.* bokhta, *v.* To open, untie, unlade, guess (a riddle).
 Brinjan, *adj.* Curled, curly (applied especially to the beard).
 Bun-giragh, *v.* To set on fire.
 Bungeān, *s.* Conflagration.
 Bun-janagh, *v.* To lay the foundation.
 Būzh, *s.* Hair of the head.

C.

Chamak-waqt, *s.* Diamond, adamant.
 Chandēnagh, *v. tr.* To shake. Dil-chandēnagh, To shake the heart, *i.e.* to be afraid.
 Chānt-dēagh, *v.* To sprinkle, to splash.
 Chāpagh, *v. intr.* To flash.
 Chapo, *s.* Palm of the hand.
 Charah, *s.* Bucket.

Charanz, *adj.* Grey.
 Charanz-rish, Greybeard.
 Charēnagh, *v.* causal of charagh, To cause to go round, to spin (a top), to graze (cattle).
 Chaugh, *s.* The palms of the hands.
 Chēkh, *s.* Peckings for birds.
 Chham-tidh, *s.* Sight of the eyes, something worthy of being seen, a remarkable event.
 Chham-kadah, *s.* The eye sockets.
 Chlak, *s.* A token.
 Chindaval, *s.* A hero.
 Chindr, *s.* Fear.
 Chir, *s.* Time, duration, delay.
 Chirak, *s.* (for chirāgh), Lamp.
 Chirak-nir (for chirāgh-nūr), Lamp-light.
 Chirakh, *adj.* Dirty, torn.
 Chof-khanagh, *v. tr.* To thrash.
 Choto, *s.* A waistcloth, 'langoti.'
 Chundagh, chunditha, *v. tr.* To chew.
 Chunt, *s.* A woman's veil or chadar.
 Chunt-jind, *adj.* With veiled face.
 Chunst, *s.* Hair of the head.

D.

Dabavi, *s.* A milk-seller.
 Daf-phatagh, *v. tr.* To open the mouth wide, to gape.
 Dahmugh, *v. tr.* To summon, to send for.
 Dahmēnagh, *v. tr.* causal of dah-magh.
 Dalēkhām, *adj.* Powerless, unable.
 Dambagh, *s.* Flight.
 Dānā, *adj.* Wise (P.).
 Danagh, *v. intr.* (of animals), To low, to bellow.
 Dapagh, *s.* Sharp edge.
 Dār, *s.* Sickle (a more correct form than dās).
 Dātūr, *s.* The Giver, God.

Daur, *s.* Time, age, season. Daur-dāwā, Time-devouring.
 Daur, *s.* Wealth, property.
 Dauri, *adj.* Wealthy.
 Dar, sometimes used for *dast* in composition.
 Dēmpān (or Dēpān), *s.* Protection, guardianship (from *dēm*, face, and *pān* or *bān*, protector).
 Dhuk, *interj.* Come here!
 Dīlri, *s. dim.* of dil, heart.
 Dragh, *s.* Storm-cloud.
 Drāhāri, *s. dim.* of drāhi, promise.
 Drañā, in the compound sar-drañāni, Hot-headed.
 Drāñragh, *v.* To strike a blow.
 Draushagh, *v. intr.* To tremble.
 Drimbagh, } *v. intr.* To devour, to
 Drimbagh, } ravin.
 Drohrā, *adj. dim.* of drohā, false.
 Drozhi, *adj.* False, lying.
 Drūhagh, *v. tr.* To drag.
 Drushādh, *s.* from drushagh, to grind, Grinding of corn, hence a banquet.
 Dul-daryā. See Durr-daryā.
 Duldul, the name of 'Alī's horse, corrupted from the Arabic dhūl-janāh.
 Durr-daryā, *s.* Sea of pearls.
 Durr-gul, *s.* Fair one, wife, mistress.
 Durr-khil, *s.* Firm post or peg.
 Durshād, *interj.* Welcome.
 Dushk, }
 Dushkish, } *s.* Mother-in-law.
 Dushan, *s.* Sting. (P. dūshana.)

G

Gahni, *s.* Slaughter, destruction.
 See G'hāno.
 Garagh, *v. intr.* To neigh.
 Garokh, *adj.* Neighing.
 Garākhēnagh, *v. tr.* To cause to be slain.

Gaughā, *s.* A child.
 Gaur-khanagh, *v. tr.* To shave.
 Gedar, *adj.* Valiant.
 Gēdhi, *s.* The people, folk, foreigners, strangers, enemies.
 Gēgh, *s.* State, condition.
 G'hāno, *s.* Slaughter, destruction.
 G'has, *s.* Shoving, pushing aside.
 G'hut-khanagh, *v. tr.* To stab.
 Gi, *s.* Choice.
 Gī-waragh, *v. intr.* To choose.
 Gil, *s.* A taunt.
 Gīnāragh, *p.p.* gīnāshta, *v. tr.* To hold, take possession of, pull (a bridle).
 Ginavān, *conj.* Perhaps, lest, let not. (See Nawān.)
 Girah, *s.* Weeping. See Grēh.
 Girākh, *adj.* Intoxicating.
 Gird, *adj.* Round.
 Gird-durr, *s.* Round pearl earring.
 Girdagh, *adj.* Grazing, browsing.
 Girdoh, *s.* Lover, friend.
 Giyal, *s.* Lover.
 Go, *s.* The hilt of a sword.
 Gobi, *s.* Discussion.
 Gobi-janagh, To discuss.
 Goghā, *s.* A bribe.
 Gonokh, *s.* A fool. See Gannokh.
 Gophānkh, *s.* Cowherd; also the name of a tribe (now Gophāng).
 Gor-khush, *adj.* Slaying wild asses.
 Gosh-bun, *s.* Lobe or tip of the ear.
 Goz, *s.* Boasting.
 Gor-janagh, *v. intr.* To boast.
 Grambah, *s.* A socket (in which a jewel is set).

Grēainagh, *v. tr.* causal of grēgh, To cause to weep.
 Grēh, *s.* Weeping.
 Grēh-khanagh, *v. intr.* To weep.
 Grīnlagh, } *adj.* Deep, yawning.
 Grītabokh, }

Grof, *s.* Band, troop. (P. giroh.)

Gufāragh, *s.* Song, poem.

Gul, *s.* A flower. *Met.* a fair one, a sweetheart.

Gunās, *s.* Fault, sin. Be-gunās, Faultless.

Gunāsk, *s.* Fault, sin. Be-gunāsk, Faultless.

Gunāskār, *s.* Sinner.

Gushādagh, *v. tr.* To sew, mend.

Gwādh-gir, *adj.* Windy.

Gwarfānd, } Shield (*lit.* breast-pro-
Gwarpān, } tector, from *gwar*,
breast, and *fān* or
pān, protector. Cf.
dempān, shēfānkh,
gophānkh, etc.).

H.

Halak, *s.* Creature, creation. (Ar. *khalaq*.)

Hanj, *adj.* Graceful, pretty.

Hār, *adj.* Connected with cattle.

See Hārī.

Hārēhārī, *s.* Any grazing animal, such as cattle.

Hārēh gorām, Horned cattle.

Hārī, *s.* Cattle.

Hārī, *adj.* Hungry.

Harmāli, *s.* Flocks and herds.

Hasagh, *p.p.* haatha, *v. intr.* To run.

Hashī, *s.* A high mountain.

Hawash, *s.* Desire.

Hindī, *s.* and *adj.* Indian, especially an Indian sword, often used for swords generally.

Hing, *s.* A lover.

Hīrshagh, *v. intr.* To swoop down (as a bird of prey).

Hīrshaghi, *s.* A swoop or dart down.

Hol, *interj.* Alas!

Hukam, *s.* The quarters of a horse.

I.

Istēzagh, }
Istīnzagh, } *s.* A hailstorm.

J.

Jaghīn, *s.* Calamity, misfortune, pestilence.

Jāh, *s.* A place.

Jāhē, Somewhere.

Jāi, It is true.

Jalagh, *p.p.* jalitha, *v. intr.* To pass or spend time.

Jalaki, *s.* A top (for spinning).

Jamo, *adj.* Fitting, well-shaped.

Jāndar, *s.* A millstone, mill. See Jandar.

Jasol, *s.* An attack.

Jēhal, *adj.* Sharp, keen, cruel.

Jēnāf, *s.* Grace, distinction. (Ar. *janāb*.)

Jhakagh, *v. tr.* To frighten.

Jistagh, *v. intr.* To flee.

Jumbainagh, *v. tr.* (causal of jumbagh), To cause to stay, to halt an army.

K.

Kaḍan, *s.* A whetstone.

Kahagh, *v. intr.* To say. (This is the Urdu *kahna*, and is found in one place only in the form *kahetha*.)

Kaif, *s.* Intoxication.

Kaif, *adj.* Drunken, excited.

Kaltār, *s.* Creator.

Kāndhi, *s.* Corpse-bearer at a funeral.

Kanjukh, *s.* The leather thongs of a saddle-girth.

Karabbi, *s.* The stalk of millet or jowar.

Karwālī, *adj.* Strong (drink), intoxicating.

Kāthul, *s.* Poison. (Ar. *qātil*.)

Kaul, *s.* Promise, engagement. (Ar. qanl.)

Kauli, *s.* One bound by agreement, a husband or wife.

Kaush, *s.* A cold wind.

Khāḍ-khanagh, *v. intr.* To eat into, bite.

Khāmdā, for Khāwindā, the Lord (from Pers. Khāwand).

Khamund, *s.* Cliff, rock.

Kharkāvagh, *s.* Thorns, thorny bush.

Khasē-potrav, *s.* Grandson of somebody, a man of good birth. (Cf. Spanish *hidalgo*, from *hijo d'algo*.)

Khash, *s.* The armpit. Alaeḥ-khash, under the armpit.

Khatik, *s.* A woman's bodice or 'chofi.'

Khayib, *s.* A warrior, mighty man.

Khawāh, *s.* An overcoat.

Khāwāragh, *v. intr.* To quench the thirst. (P. Kuwāridan.)

Khēnagh, *v. tr.* causal of khanagh, To let do.

Khēnagh, *v. intr.*, *p.p.* khēnthā, To leave, to fall, to abandon; to go out, ascend.

Khēnagh, *s.* Rage, envy, wrath. (P. kīna.)

Khērt, *s.* Guarding, warding off blows.

Khēhaviyā, } *adj.* Drunken, stupe-
Kihaviyā, } fied, intoxicated.
(Ar. kayfi.)

Khil, *s.* A peg, nail.

Khilagh, *s.* Country.

Khodi, *s.* Cop. See Kadah.

Khoḡā, *adj.* False.

Khundā, *s.* Leaf of the dwarf-palm.

Khupt, *s.* Hip-joint.

Kivir, *s.* Malice, spite.

Kuchithagh, *v. tr.* To embroider.

Kull, *s.* A small hut or tent; also, Chyār-kull, a four-sided hut.

Kuth, *s.* A log of wood.

L

Ladhar, *adj.* (fr. laḍh, jungle), Overgrown, surrounded with trees. Khaj-ladhareḥ, Embowered in palm-groves.

Lafāshagh, *p.p.* lafāshita, *v. tr.* and *intr.* To kill, to be killed, to devour.

Lahmeḥ, *adj.* Numerous.

Lakh, *s.* Knowledge, information.

Lakhā, *prep.* With regard to, on the subject of.

Lak-pāl, *s.* Protector of thousands (Hindī), occurs once only.

Lakrt, *s. dim.* of lak, a small plateau.

Langan, *s.* Hunger.

Lāng'hav, *s.* A minstrel (Si.).

Lanjo, *adj.* Full.

Lāsh, *adj.* Worthy.

Laughār, *s.* Long hair.

Lawān, *v.* They praise (found in this form only).

Lēia, } *s.* A kid, a goat, a wild goat.
Lēira, }

Lēnd, *s.* Account, reckoning.

Lihav, *adj.* Modest. (Si. liha.)

Lok, *s.* A male camel, a strong camel.

Lokhm, *adj.* Fine, powdered.

Loll, *s.* A lullaby.

Loḡāragh, *v. tr.* To urge on, to make a horse gallop.

Luḡan, *adj.* Beloved.

Lūhagh, *v. tr.* To burn, to scorch.

M.

Māfar, *s.* Woman's hair.

Maghund, *s.* Buttocks.
 Māhaur, *s.* Lines of clouds, strata.
 Mahērt, *s.* Herdswoman (applied to Gohar).
 Mahr-wār, *s.* Eater of corpses.
 Māhval, *s.* Saddle.
 Maizar, } *s.* A stage, journey. See
 Mainl, } Mīzil.
 Mal, *s.* Fighter, athlete, wrestler.
 Malhagh, *v. intr.* To crowd, to throng.
 Malshān, *s.* A powerful warrior.
 Manchagh, *p.p.* manchiṭha, *v. intr.* To join battle, to engage.
 Māndri, *s.* Market, bazaar (Sl.). Cf. H. mandī.
 Māni, *s.* Bread (a Sindhi word, rare).
 Mashānd, *s.* Fear, dread.
 Mawālī, *s.* Drunkard.
 Mēhr-sir, *s.* Head herdsman.
 Mēnagh, *p.p.* mēnitha, *v. intr.* To become wet or moist.
 Mēsēnagh, *p.p.* mēsēnitha, *v. tr.* To moisten.
 Mirsi, } *s.* An Egyptian sword, also
 Mirzi, } used for a sword generally. (Ar. mirsi.)
 Mokho, *s.* Outcry, accusation.
 Moli, *adj.* Wanting, desiring. (Cf. Ar. muwla'.)
 Mughēm, *adj.* Great, mighty.
 Mughēm, *adj.* Stingy, miserly.
 Munair, *s.* Funeral banquet.
 Mūrt, *s.* A fight, struggle.
 Mūri-wattagh, To engage in a struggle.
 Murth, } *s.* Arrow.
 Morth, }
 Muahāg, } *s.* Walnut-bark, used
 Mushāg-shār, } by women to give
 a bright colour to the lips.

N.

Naghor. See Nighor.
 Naigaz, *s.* Narcissus. (P. nargas.)
 Napt, *s.* Lightning. (P. naft.) *Met.* a sword in early poetry and a gun in more modern times.
 Naso, *s.* A fowl's beak.
 Nasthar, *adj.* Flner, thinner; comparative of Naz.
 Nath, *s.* Nosering (H.); rare, the ordinary word being *phulāh*.
 Nawān, *conj.* Perhaps, lest. (Probably a contracted form of *gin-awān*. Now the usual word.)
 Nawath, *s.* Pride, honour. (Ar. nakhwat.)
 Nawath, *s.* Felt. (P. namad.)
 Nawath, *adj.* Thick, matted.
 Nawath-rish, With matted beards.
 Naz, *adj.* Fine, thin.
 Nēst, *v.* Is not. (Now only found in the plural form *nēstant* or *nēsten*.)
 Nibērāgh, *p.p.* nibēritha, *v. tr.* To conquer, overthrow.
 Nigērāgh, *p.p.* nigēritha, *v. tr.* To slay.
 Nighrān, *adj.* Sad, grieved.
 Nighor, } *s.* Side, direction.
 Naghor, }
 Nimōn, *s.* A juggler's trick; by trickery.
 Noḏb, *s.* A storm-cloud. *Met.* a sword.
 Nohat, *s.* Beard.
 Nohatā janagh, To stroke the beard.
 Nakhshar, *s.* New man, stranger, foreigner.
 Nukh, *s.* Dirt, filth.
 O.
 Ol-ai, *adv.* First of all. (Ar. awal.)

P.

- Pab, *s.* Ball of the foot (Si.).
 Padhaki, *s.* Long hair.
 Pagāsi, *adj.* Stopping, hindering.
 Paghar, *s.* Chance, opportunity.
 Paghar-xir, Destroying chances, taking away opportunities.
 Pahnādh. See Pahnād.
 Palatri, *adj.* With the legs crossed (Si.).
 Pamban, *s.* Wheat (Si.).
 Pāndh, *s.* Knot, corner or skirt of garment.
 Pārsi, *adj.* Persian, Pārsi lafzā, In the Persian tongue.
 Patēlā, *s.* A bier.
 Payāf, *adj.* Beautiful, slender.
 Pēnd, *s.* Fetters, used for camels.
 Phadh, *adv.* Back, backwards, hind, hence.
 Phadhā, *prep.* Behind or after.
 Phadh-kisagh, *v. intr.* To retreat.
 Phāgh, *s.* A horse's stall.
 Phāgai-dēagh, *v. tr.* To give away.
 Phaldāh, *adj.* Mighty.
 Phāmbani, Red (only in the phrase *phāmbanich lungē*, a red veil, in IV. 198).
 Phān or Fān, in composition only, meaning protector, guardian, or protection, as in shafān-kh, go-phān-kh, dēm-pān, gwar-fān-d.
 Phirēstha, *adj.* Polished, shining.
 Phārézagh, *p.p.* phāréstha, *v. intr.* To refrain from.
 Phēlo, *s.* Twisting. (Si. phēro.)
 Phēwāth, *adj.* Answerable, responsible. (P. piváz.)
 Phirāth, *s.* Complaint. (P. faryād.)
 Phopat, *s.* Butterfly.
 Phur-khash, *adj.* Fully drawn, tightly strung (of a bow).

Phur-khashagh, *v. intr.* To taunt.
 Phurh, *s.* Wool. (The name of a tribe.)

R.

- Rādh, *adj.* True, trusty.
 Raghām, *s.* Season, opportunity, time of waiting, threatening weather.
 Raghām, *s.* Rank, dignity.
 Rakhta, *adj.* In the phrase *rakhtagheh chham*, red or angry eyes.
 Rashēf, } *s.* Clearness, thorough-
 Rashēv, } ness.
 Pha-rashēf, }
 Pha-rashēfi, } Clearly, thoroughly.
 Pha-rashēv, }
 Rāwacht, *s.* A herdsman, messenger.
 Rētagh, *s.* A scarf, a garment worn over the shoulders.
 Rimlās, *adj.* Manifest.
 Rodhagh, causal of rudhagh, To bring up, cause to grow, nurse, dandle, to away, to move.
 Rodhi, *adj.* Apparent, visible.
 Rodhi-biagh, To appear.

S.

- Saghār, *adj.* White, bright, flashing (of a sword), white-faced (of a horse).
 Sambhālāgh, *v. tr.* To keep, take care of (Si.).
 Sanjath, *adj.* Born together, twin.
 Sar-draht, *adj.* Hot-headed, fiery.
 Sar-gir, *adj.* Circling, encompassing.
 Sar-jamāgh, *s.* Completion, comfort.
 Sar-khanagh, *v. intr.* To leave, to place, to set out.
 Sasat, *s.* Goods, property.
 Saul, *adj.* Young.
 Sh. Words beginning with sh, see under Sh. (separate heading).

Sik, *adj.* Desirous of.
 Sinjāno, *s.* Recognition (Si).
 Sirmugh, *s.* Powdered antimony used as collyrium for the eyes. (P. sirma.)
 Sirmugh, *adj.* The colour of antimony, slate-coloured.
 Som, *s.* Swelling.
 Somar } *s.* Companion.
 Somar }
 Sraf, *adj.* Narrow, small.
 Srafi, *prep.* For the sake of.
 Sudhav, } *adj.* Thrusting (applied
 Sudhavo, } to a spear).
 Suhēli, *s.* A female companion, concubine.
 Sultāsfar, *adj.* Belonging to a sultān, kingly, royal.

Sh.

Shagḡh, *s.* Axle of a millstone.
 Shahrak, *s.* A small town, village.
 Shākārāgh, *v. intr.* To order, instruct.
 Shalagh, *v. tr.* To rain on; to moisten.
 Shāmt, *adj.* Asleep.
 Shāro, *s.* Hatred.
 Shavgut, *adj.* Powerful.
 Shēf, *s.* Lower part, descent, slope.
 Shēf-biagh, *v. intr.* To descend.
 Shēfagh, *p.p.* shipta, *v. tr.* To put in, to put on (a garment), to hide.
 Shēfogh, *adj.* Slender, finely shaped (applied to the nose of a woman).
 Shēngal, *adj.* Naked.
 Shēnkhen, *adv.* Weakly, feebly.
 Shēr, *s.* Lion or tiger.
 Shēr-gumbaz, *adj.* Bounding like a tiger.
 Shiagh, *p.p.* shitha, *v. tr.* To eat, devour, to rub away, wear down, to prick, to shear a sheep. Shithaghēn phush, shorn wool.

Shil, *adj.* Sharp.
 Shir-didhagh, *adj.* Milky-eyed.
 Shisk, *s.* A plaited mat.
 Shufagh, *p.p.* shupta, *v. intr.* To be angry.
 Shuptaghīyā, Enraged.
 Shufagh, *v. tr.* To thrash.

T and Ṭ.

Takar, *s.* A band, assembly.
 Takor, *s.* A gong, drum.
 Tandilān, *s.* Warp and woof.
 Tātā, *s.* Nonsense, idle talk.
 Tatti, *s.* A village.
 Tēk, *s.* Vaunt, brag.
 Tēk, *s.* Arrow, dart, brand.
 Tēkān phul, Feathered arrows.
 Thāl, } *s.* Tray, dish, hedge round
 Thālī, } a threshing-floor.
 Thālār, *adj.* Broad (applied to a shield).
 Thangrū, *adj.* Boasting, bragging.
 Thāod, *s.* Charm or medicine. (Cf. Ar. 'ta'wīḍi,' charm.)
 Thāri, *s.* Young camel.
 Thāri-mādḡagh, Female young camel.
 Thāvdān, *s.* Forge, stove. (P. tābdān.)
 Thēgh, *s.* Sword, sabre. (P. tēgh.)
 Thī-phirē, *adv.* Somewhere else, some other time.
 Thoḡhi, *s.* Beardless wheat (Si).
 Thosagh, *v.* To extinguish. *In comp.* Māh-thos, extinguishing the moon; pari-thos, eclipsing fairies;—terms applied to women in love poetry.
 Thūni, *s.* A pillar, column. (P. sitūn.)
 Togh-dēagh, *v. tr.* To clothe, wrap.
 Tokal, *s.* Trust (in God). (For Ar. tawakkul.)

Trūd, *s.* Speaking, voice, shout.
 Trūd-khanagh, *v. intr.* To speak, to shout.
 Trūfox, *s.* A drop.
 Trūt, *s.* A stick.
 Trūz, *s.* Dripping, dropping.
 Trip, *s.* A drop.
 Trūfān, *s.* Hoof-beats of a horse.
 Tulagh, *v. tr.* To weigh, to compare (Sl.).

U.

Ubdabī, *s.* Betrothal.

V.

Vadī, *s.* Disputing.
 Vaisākh, *s.* Courtyard of a house (W. Panjābī).
 Vērū, *s.* A ring.
 Vērūhā, *s.* A courtyard, enclosure.
 Vērī, *s.* Enemy.
 Vichoragh, *v. tr.* To separate.

W.

Wa', shortened form of 'wadh' or 'wath,' self.
 Wa'-rudhān, *adj.* Self-sounding (applied to a drum).
 Wadh-mūrī, *s.* Self-dying, *i.e.* natural death.
 Wal, *prep.* On, upon. See Wur.
 Walagh, *v. tr.* To wind, twist, bind.
 Wās, *s.* Scent, perfume.

Warwaz, *s.* Dream, imagination (Ar. waswās).
 Wur, *prep.* On, upon.
 Wur-blagh, *s.* To be upon, to be incumbent on.
 Wur-khanagh, *v.* To apply, to sprinkle.

Z.

Zaghar, *adj.* Fresh, quick, calm, clear.
 Zaghāth, *s.* Alms. (Ar. zakāt).
 Zaghāth-wār, *adj.* Dependent on alms.
 Zang, *s.* Glory, beauty, *adj.* glorious, splendid.
 Zarīh, *s.* Lamentation.
 Zauk, *s.* Delight, pleasure.
 Zēdh, *s.* Enemy.
 Zēl, *adj.* Empty, bare.
 Zēmīr, *s.* Song, poem.
 Ziloh, *s.* A blanket.
 Ziyān, *s.* Hurt, injury, death.
 Ziyān-ārāgh, }
 Ziyān-khanagh, } To hurt, to kill.
 Ziyān-blagh, } To be hurt, to die.
 Zong, *s.* A strong mare.
 Zanhārī, *adj.* Woolly, hairy (sheep and goats).

Zh.

Zhalangēnagh, *v. tr.* To urge on, let go (a horse).
 Zhil-blagh, } *v. intr.* To go forward,
 Zhil-giragh, } to charge.

KEY TO THE PRONUNCIATION.

As Balochi has never been a literary language it has no recognized alphabet of its own. The few Baloches who can read or write have usually received their education through the medium of Persian or Urdu, and employ the Persian alphabet, as used in those languages, when they attempt to write Balochi. But there is no recognized standard or uniformity in its use such as exists in languages like Urdu, Sindhi or Pashto, and no attempt has been made to adapt the Arabic letters to the sounds of the Balochi language. I have, therefore, adhered to the Roman alphabet, as in my former publications on this language. There is a large range of sounds both vowel and consonant, and any adequate representation of them in the Arabic or Persian system of writing is impracticable.

The system followed is, with some slight modifications, one generally understood by Oriental scholars, and corresponds nearly with that laid down till lately in the transliteration scheme of the Royal Asiatic Society.

The modifications found necessary arise from the abundance of dental and guttural sounds.¹

Among the dentals are found the ordinary sounds *t* and *d*, their aspirates *th* and *dh* (as in Sanskrit and modern Indian languages), and *ṭh* and *ḍh* (as in English *breath* and *breathes*). To these we must add the cerebral sounds, *ṭ*, *ṭh*, *ḍ* and *ḍh*, all of which are met with.

In the same way we have the gutturals *k* and *g*, with their aspirates as in Indian languages, and also the spirants *kh* and *gh*, as found in Arabic and Persian.

I have endeavoured to indicate all these sounds correctly without undue multiplication of diacritical marks. The *gh* sound (*ghain*) has been left without underlining, as it is extremely common, and never

¹For a full discussion of the sounds, see Geiger's *Lautehre des Baluchi*, Munich, 1891, also *Die Sprache der Balutschen in Grundriss d. Iranischen Philologie*, 1893.

occurs initially, while the Indian aspirated *g* only occurs initially in a few borrowed Indian words. There is, therefore, no danger of the two sounds being confused.

ALPHABETICAL TABLE OF SOUNDS.

[The letters in Column I. are those used in this book; those in Column II. are the corresponding signs in the *Oxford English Dictionary*; and those in Column III. are the signs used in *Grundriss d. Iranischen Philologie*.]

I.	II.	III.	
a	(e)	a	The short obscure vowel corresponding to the <i>a</i> of Sanskrit and the <i>fatha</i> of Arabic, as the <i>u</i> in English <i>run, summer</i> .
ā	(ā and ā)	ā	Long as in <i>almis</i> , or the short broad sound as in <i>Ger. Mann</i> .
b	(b)	b	As in European languages.
bh	(bh)	b	<i>b</i> aspirated, found only in borrowed Indian words.
ch	(tʃ)	č	As in Eng. <i>church</i> , Spanish <i>hecha</i> .
chh		čʰ	The same sound aspirated.
d		d	The dental <i>d</i> as found in Persian and Indian languages.
dh		dʰ	The same sound aspirated. Only in borrowed Indian words.
ḍh	(ḍ)	ḍ	The sound of <i>th</i> in Eng. <i>with, breathe</i> , of Mod. Greek <i>ῥ</i> , and Arabic <i>ḍ dh</i> . Never found as an initial, only as a medial and final.
ḍ	(d)	ḍ	The cerebral Indian sound, like English <i>d</i> .
ḍh		ḍʰ	The same aspirated. These cerebrals are mainly found in borrowed Indian words.
e	(e, ē)	e	Short open <i>e</i> , as in English <i>ten, moment</i> .
ē	(e and ē)	ē	Long <i>e</i> , as in English <i>there, survey</i> . Open <i>e</i> before <i>r</i> , otherwise close.
f	(f)	f	As in European languages generally. Not found as an initial.
g	(g)	g	As in <i>go</i> .
gʰ		gʰ	<i>g</i> aspirated as in Indian languages. Only found in a few borrowed words.

I.	II.	III.	
gh	(ɣ)	ɣ	The Arabic and Persian <i>ghain</i> , Ger. <i>g</i> in <i>sagen</i> . Never found as an initial, very common as a medial and final.
h	(h)	h	The simple aspirate.
ḥ		ḥ	The strong Arabic aspirate (ح). Only used for Arabic proper names. In borrowed words ordinarily it becomes <i>h</i> .
i	(i)	i	The short open <i>i</i> as in Eng. <i>kill</i> .
ī	(ī)	ī	The long <i>i</i> , as Eng. <i>see</i> in <i>see</i> .
j	(dʒ)	j	As <i>j</i> in Eng. <i>judge</i> .
jh		jʰ	The same aspirated. Only in borrowed Indian words.
k	(k)	k	As Eng. <i>k</i> .
kh		kʰ	<i>k</i> aspirated, as in the Indian languages.
kh	(x)	x	As Persian <i>kā</i> , Ger. <i>ch</i> .
l	(l)	l	The ordinary sound of <i>l</i> .
m	(m)	m	The ordinary sound of <i>m</i> .
n	(n)	n	The ordinary sound of <i>n</i> .
ṇ		ṇ	The cerebral Indian <i>ṇ</i> .
ṅ	(ṅ)	ṅ	^{a below the vowel, as ṅ} Gives a nasalized sound to the vowel (<i>anuvāra</i>).
o	(ə, ō)	ō	The sound of close <i>o</i> ; open before <i>r</i> .
p	(p)	p	The ordinary sound of <i>p</i> .
ph	(ph)	pʰ	The same, aspirated as in the Indian languages.
q		q	Used for the Ar. <i>qaf</i> in proper names. In borrowed Arabic words it is replaced by <i>k</i> .
r	(r)	r	The ordinary trilled <i>r</i> .
ṛ		ṛ	The cerebral <i>r</i> as in Modern Indian languages.
s	(s)	s	The ordinary sound of <i>s</i> , as in <i>song</i> , <i>glass</i> .
ṣ		ṣ	Arabic ع. Only found in proper names. Usually becomes <i>s</i> .
sh	(ʃ)	ʃ	As Eng. <i>sh</i> , Ger. <i>sch</i> , Fr. <i>ch</i> .
t		t	The dental <i>t</i> , as in Indian languages and Persian.
th		tʰ	The same aspirated as in Indian languages.

L	ll	III.	
th	(þ)	θ	Eng. <i>th</i> in <i>heath</i> , Greek <i>θ</i> , Ar. <i>th</i> , <i>ت</i> . Never found as an initial.
t	(t)	t	The Indian cerebral sound, Eng. <i>t</i> .
th		tʰ	The same aspirated. These cerebrals are found in borrowed Indian words.
z		ʔ	Ar. <i>ظ</i> is used in proper names only. It generally becomes <i>z</i> .
u	(u)	u	The short <i>u</i> , as in Eng. <i>bull</i> .
ū	(ū)	ū	The long <i>ū</i> , as in Eng. <i>frugal</i> .
v		w	Purely labial <i>v</i> (as heard dialectically in Ireland). As Punjabi and Sindhi <i>v</i> .
w	(w)	v	As Eng. <i>w</i> (Urdu and Arabic <i>w</i>).
wh	(hw)	vʰ	Pronounced <i>hw</i> , as Eng. <i>wh</i> .
y	(y)	y	As Eng., French and Spanish <i>y</i> consonant; German and Italian <i>j</i> .
z	(z)	z	The sonant sound of <i>z</i> . Eng. and Fr. <i>z</i> .
ch	(ç)	ʃ	As French <i>j</i> , Persian <i>چ</i> , Eng. <i>ç</i> in <i>treasure</i> .
z or z		z:z	Ar. <i>ظ</i> and <i>ز</i> become <i>z</i> , and are used only in Arabic proper names.

DIPHTHONGS.

ai	(ai)	ai	As Eng. <i>i</i> in <i>line</i> , <i>ai</i> in <i>aisle</i> , Ger. <i>ei</i> .
au	(au)	au	As Eng. <i>ou</i> or <i>ow</i> in <i>foul</i> , <i>cow</i> ; Ger. and It. <i>au</i> .

ALPHABETICAL LIST OF AUTHORS OF POEMS, ACTUAL OR REPUTED.

Of the poems in this collection a certain number are anonymous. These are Nos. I. II. IV. V. VI. VII. XII. XVIII. (1), XXI. XXII. XXIV. XXV. XXVI. XXVII. XXVIII. XXX. XXXI. XXXIV. XXXV. XXXVII. XL. XLVII. XLVIII. XLIX. LI. LVII. LIX. LXII. LXIII. and the greater part of the riddles included under LXIV. The remaining sixty-five poems are ascribed to the following authors :

Ahmad, son of Shorān, - - - -	- LIX. (2).
Babar, Dodāi, - - - -	- XVII. (2 and 8).
Bālāch, Gorgēh, - - - -	- XVIII. (2 and 3).
Bashkāli, Sūrihānī, - - - -	- L. (2).
Bijar, Rind, - - - -	- XVII. (1, 5 and 7).
Bivaragh, Rind, - - - -	- XX. XXXVIII.
Brāhim, Shambānī, - - - -	- LIII. LXIV. (1 to 5).
Chākūr (Mir), - - - -	- XI. (2, 4 and 5), XIII. (1).
Dilmalikh, Rind, - - - -	- XV.
Dostān, - - - -	- XII.
Durrak (Jām), Dombkī, - - - -	- XLII. XLIII. XLV. XLVI.
Gāhī, Kalot, - - - -	- XXXIII. (2 and 4).
Ghulām Muhammad, Bālāchānī, - - - -	- LXIV. (15).
Gwaharām (Mir), - - - -	- XI. (1a, 1b and 3).
Haidar, Bālāchānī, - - - -	- LXI.
Hairo, Dodāi, - - - -	- XVII. (4).
Hājūkhān, Dodāi, - - - -	- XVII. (6).
Hānt, daughter of Mir Dost, Bālāchānī, Part of XXIII.	
Hārīn, Saidiānī, - - - -	- XXXII. (1).
Husain, Bālāchānī, - - - -	- LXIV. (14, 2; 16, 2).
Jāro, Phuzh, - - - -	- XIII. (2).
Jiwā, Khird, - - - -	- LX.
Jougo, Rind, - - - -	- XVII. (3).
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